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SEPTET

UNIV DUNDEE

Septet has its roots in an earlier work which was written as part of a B.A.(Hons.) degree in Music. This piece was selected by the Society for the Promotion of New Music, but was substantially revised in December 1989, prior to the actual performance. In the light of this performance further revisions have been made to the new score, mostly with regard to octave registration (in the sections commencing at B and G), minor alterations to dynamic markings and the addition of octave or unison doublings in order to articulate more clearly certain rhythmic figures throughout the central portion of the piece.

The instruments that form the septet were chosen both for their capacity to blend with each other and their ability to form other characteristic groupings within the septet: woodwind duo; piano trio - with woodwind or strings; or a quasi-string quartet grouping. The music develops around the interplay between these groups. The piano is not used primarily for its soloistic capabilities, but because of its ability to blend with and enhance the various timbres and textures achieved by the woodwind and strings. In this way, it represents the major cohesive force amongst the different instrumental groupings.

The piece opens with a clearly defined introduction and closes with a varied reprise and coda. The introduction contains most of the significant elements that form the fabric of the piece. Emphasis is placed on the pitches which reinforce or suggest a quasi-E major/minor tonality: E/F; G/G♯; A; B♭/B; D/D♯. A quintuplet figure, characterised by its opening wedge-shape, is used as a 'springboard' into the piece. It then assumes a catalytic nature and both energises and propels the music forward. As the music progresses, this quintuplet figure is used in two ways: firstly, as an aggressive, staccato motif which can proliferate to form textures; secondly, as a fluid, more legato motif which can weave itself into melodic lines and heterophonic textures. The interplay and interaction between these two ideas and the material which develops from them is explored throughout the piece. The original quintuplet figure may transform into a sextuplet figure, fragment into triplets or become subject to rhythmic augmentation and further fragmentation.

Just before the work's main climax, the underlying E major/minor tonality rises once more to the surface in a brief fantasy-style episode. At the climax itself, marked 'energetico', a confluence of the main harmonic and rhythmic material occurs. The quintuplet figure has evolved into a melodic line in its own right, characterised still by its rhythmic energy and also by the chordal structure supporting it,

reminiscent of the very first gesture of the piece. In the reprise which follows, the piano initiates a canonic texture, using a slow-moving five-note motif related to the original quintuplet figure. This leads the music into a series of partially remembered ideas. The music gradually loses momentum, inspite of two dramatic outbursts, and sinks to the lowest register of each instrument, until the double bass remains alone, sustaining a low E.

Keely Hodgson

Keely Hodgson

SEPTET

Instrumentation:

Flute

Clarinet in B^b

Piano

Violin

Viola

Violoncello

Double base

Score in C

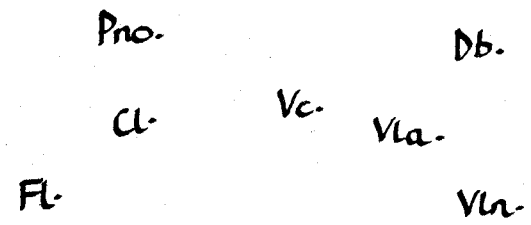
Duration: approx. 6'45"

NOTES:

1. Accidentals are often marked as precautionary, but, as a general rule, they apply to the same pitches in a bar, within the same register.

2. At [L] ' denotes a short break

Suggested arrangement of players:



UNIV DUNELM

SEPTET

Keely Hodgson

♩= 120 Furioso

rall — — — —

Fl.

Cl.

Pno

Vln

Vla

Vc

Db

pizz.

arco

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♩=72

A

Fl

Cl

Pno

Vla

Vla

Vc

Db

sul tasto

sul tasto

sul tasto

pizz.

arco

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Fl.

Cl.

Pno

Vln

Vla

poco sul pont.

Vc

Db

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Fl.

Cl.

Pno

Vln

Vla

poco a poco sul pont.

ord.

Vc

pizz.

arco

Db

pizz.

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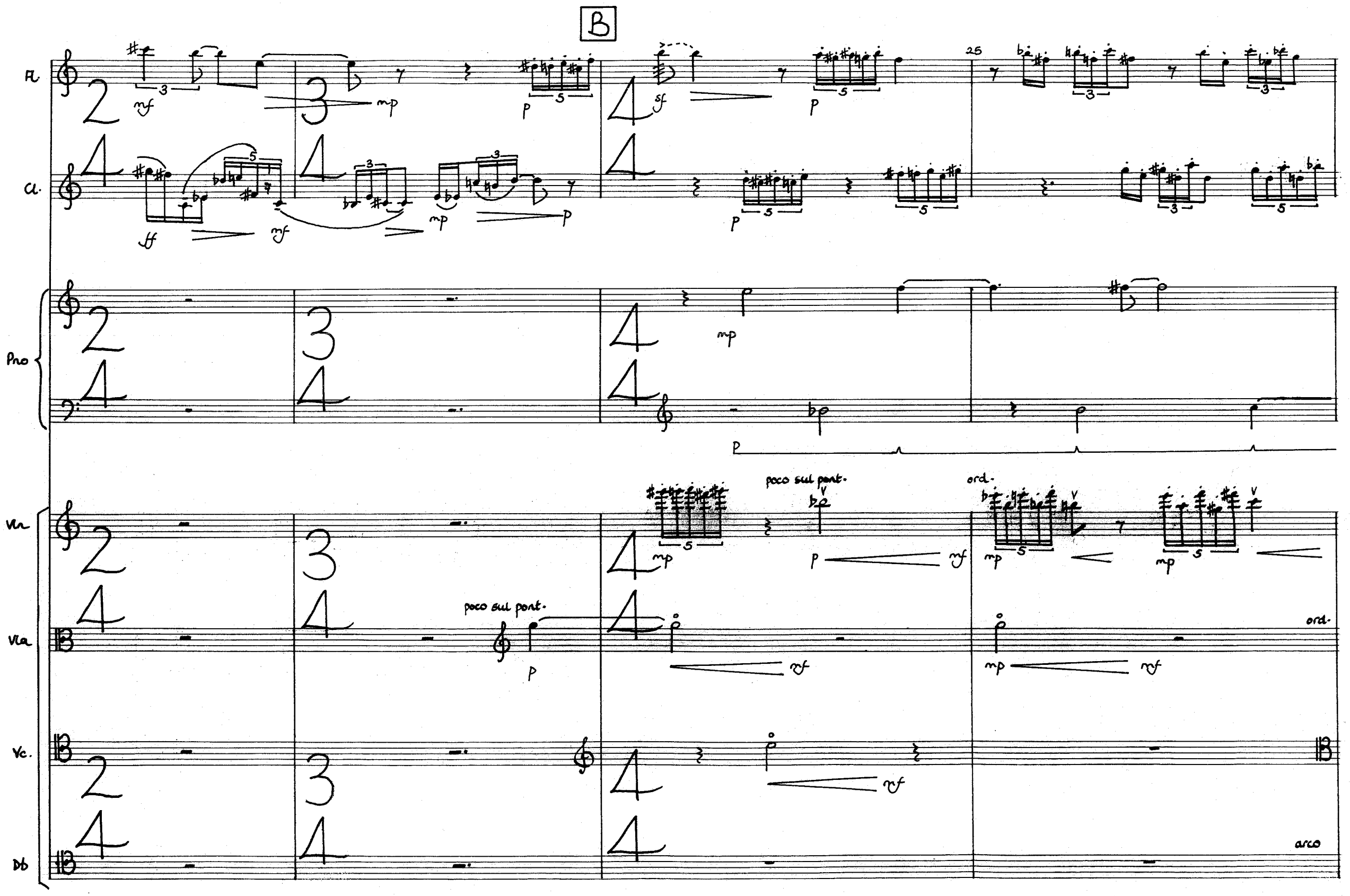

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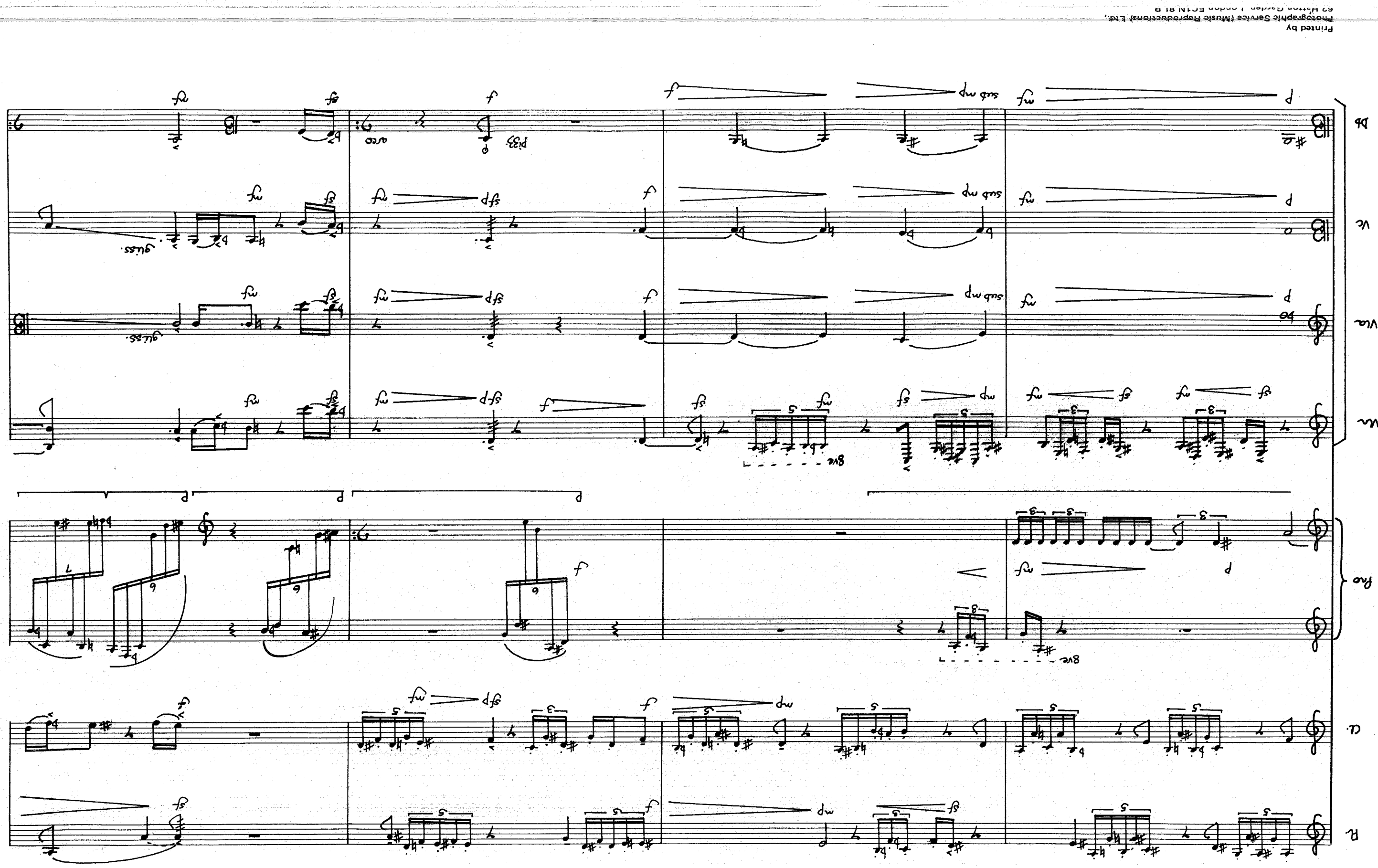

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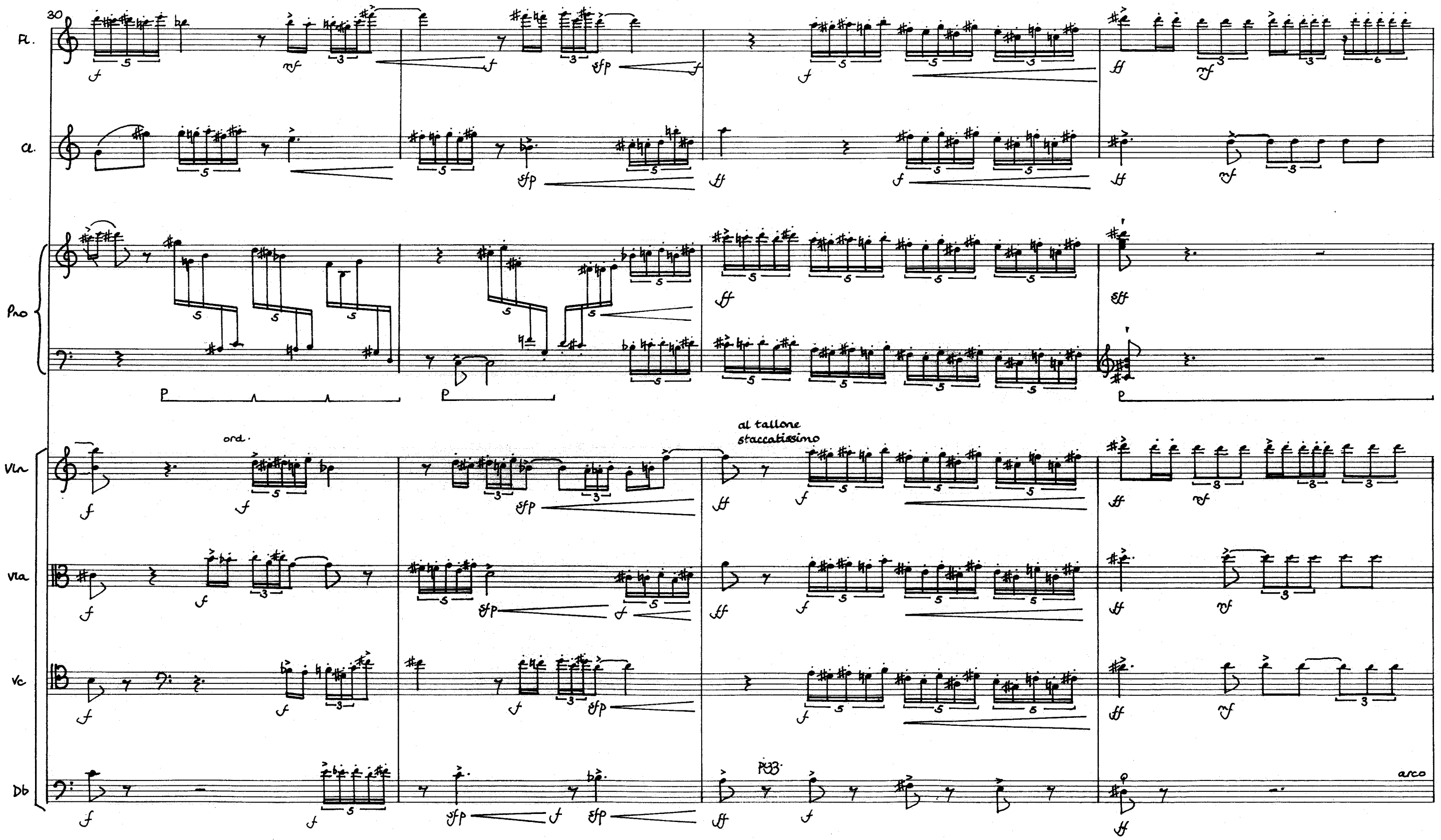

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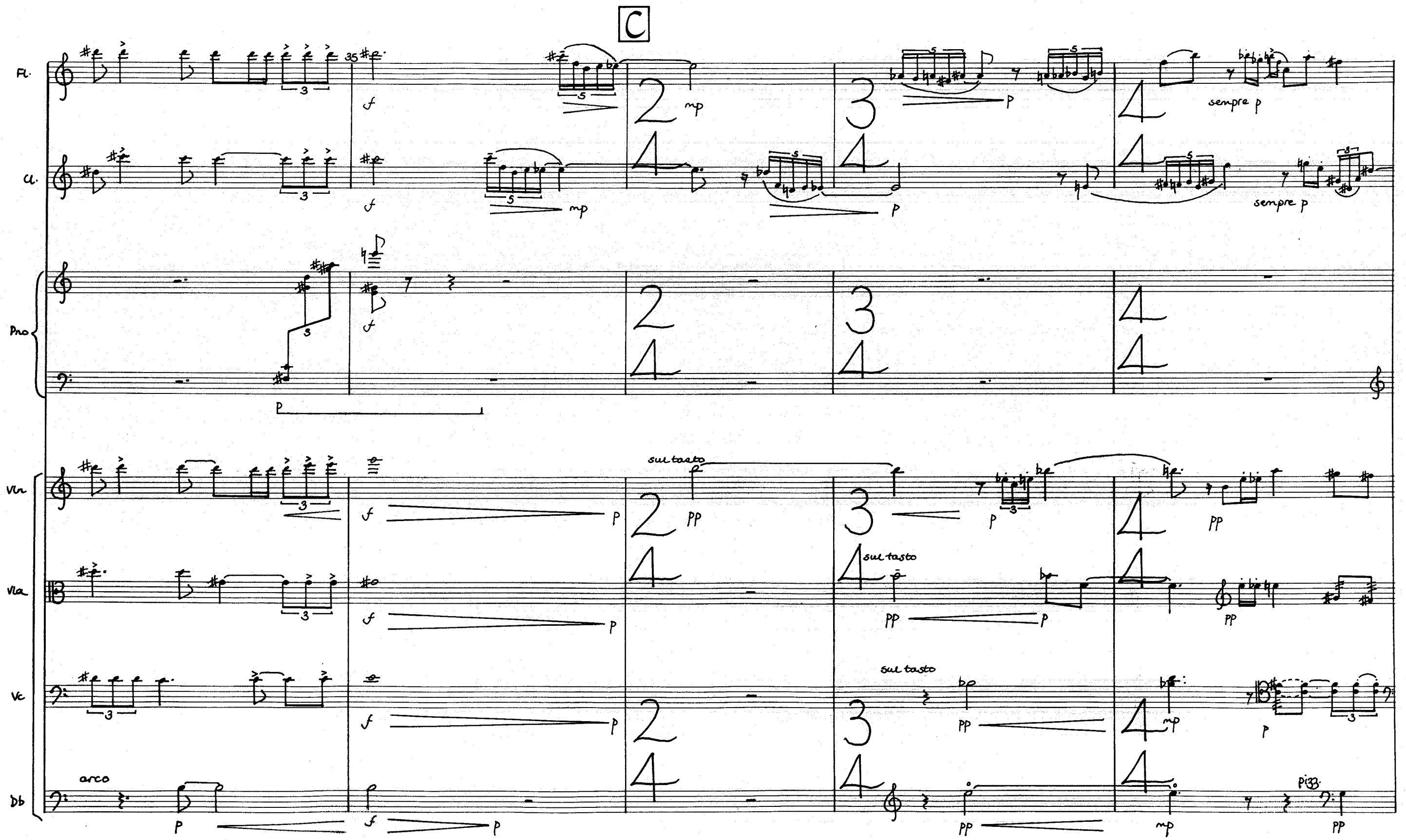

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Fl.

Cl.

Pno

Vln

Vla

Vc

Db

ord.

arco

poco a poco cresc.

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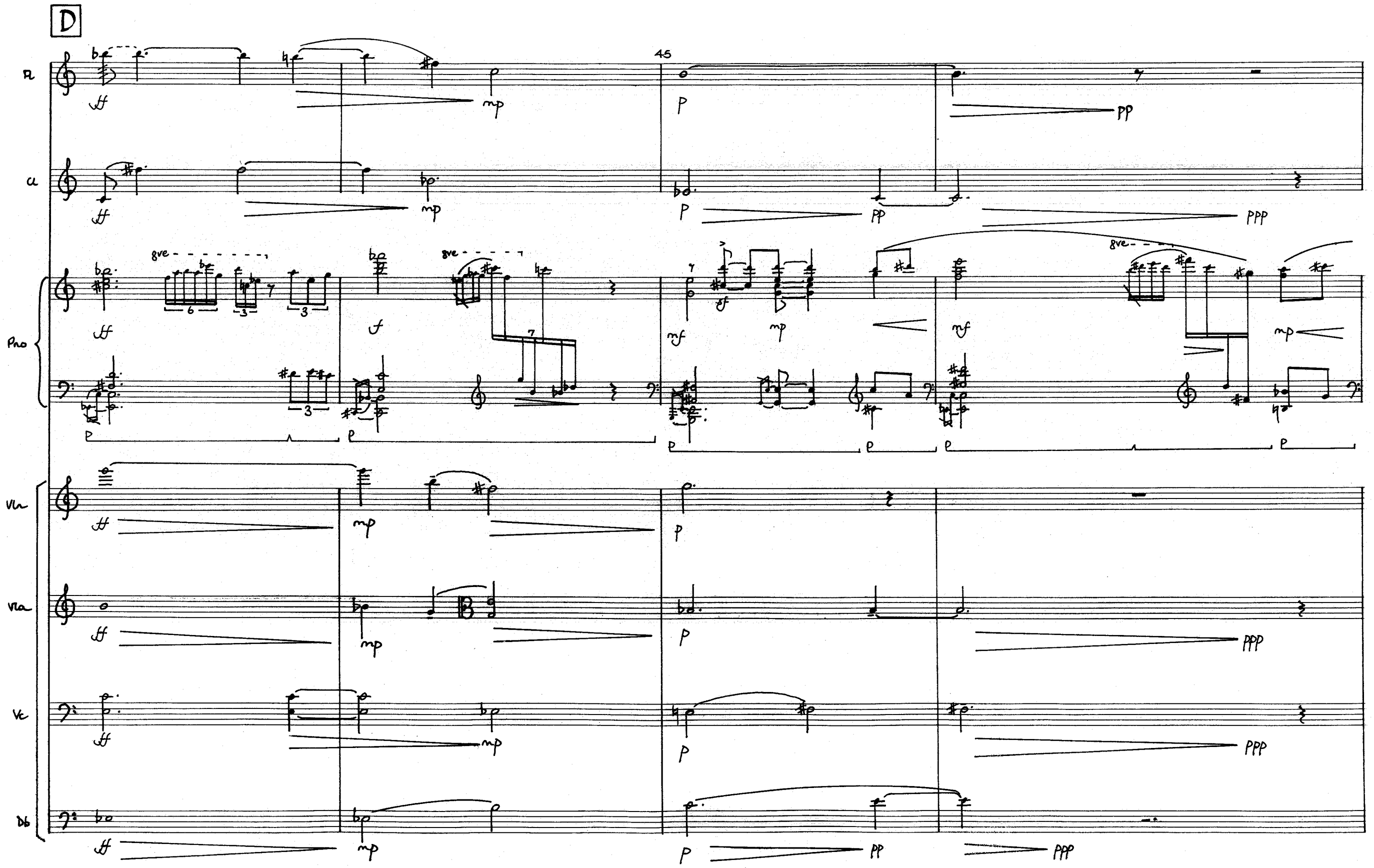

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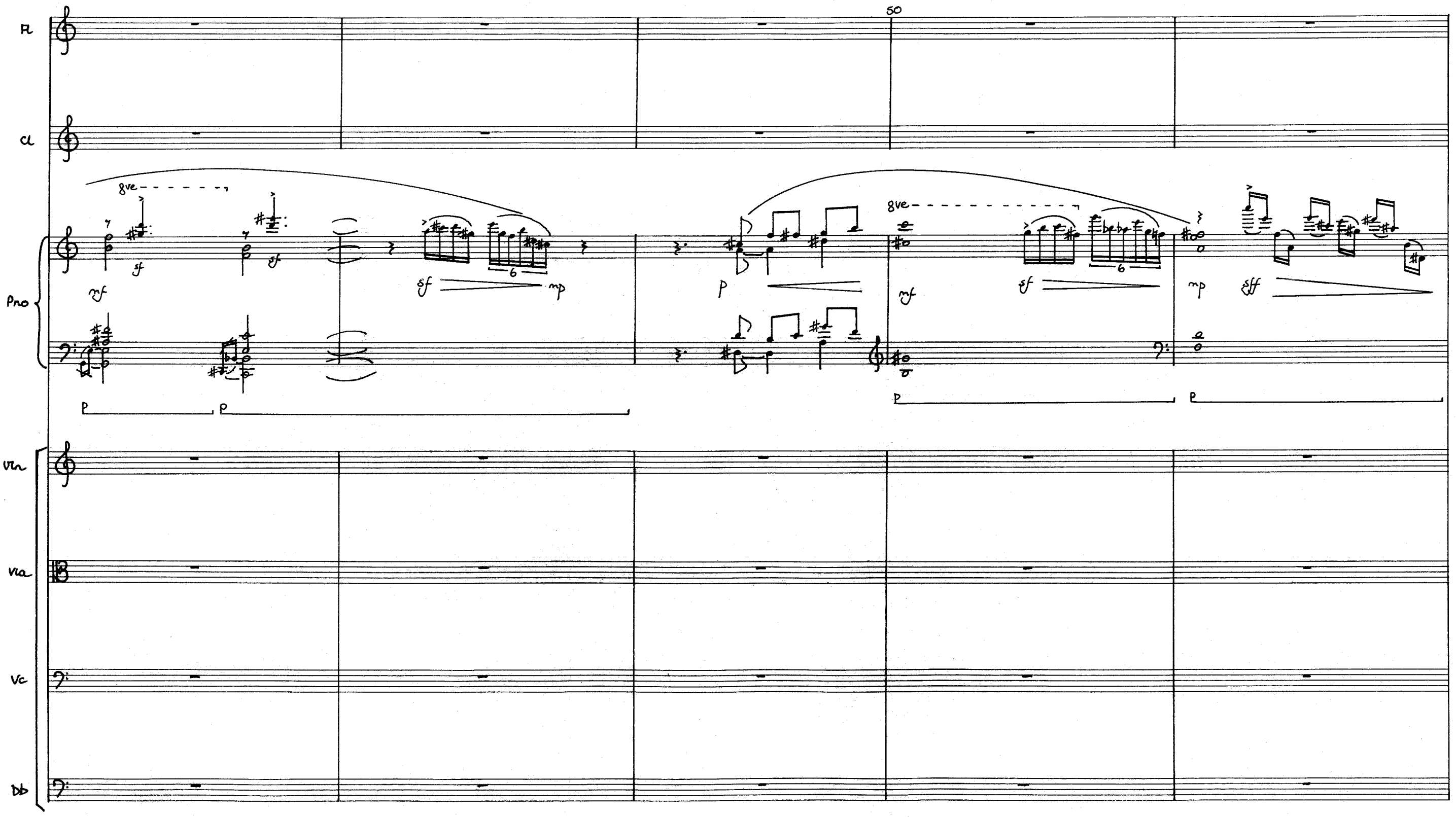

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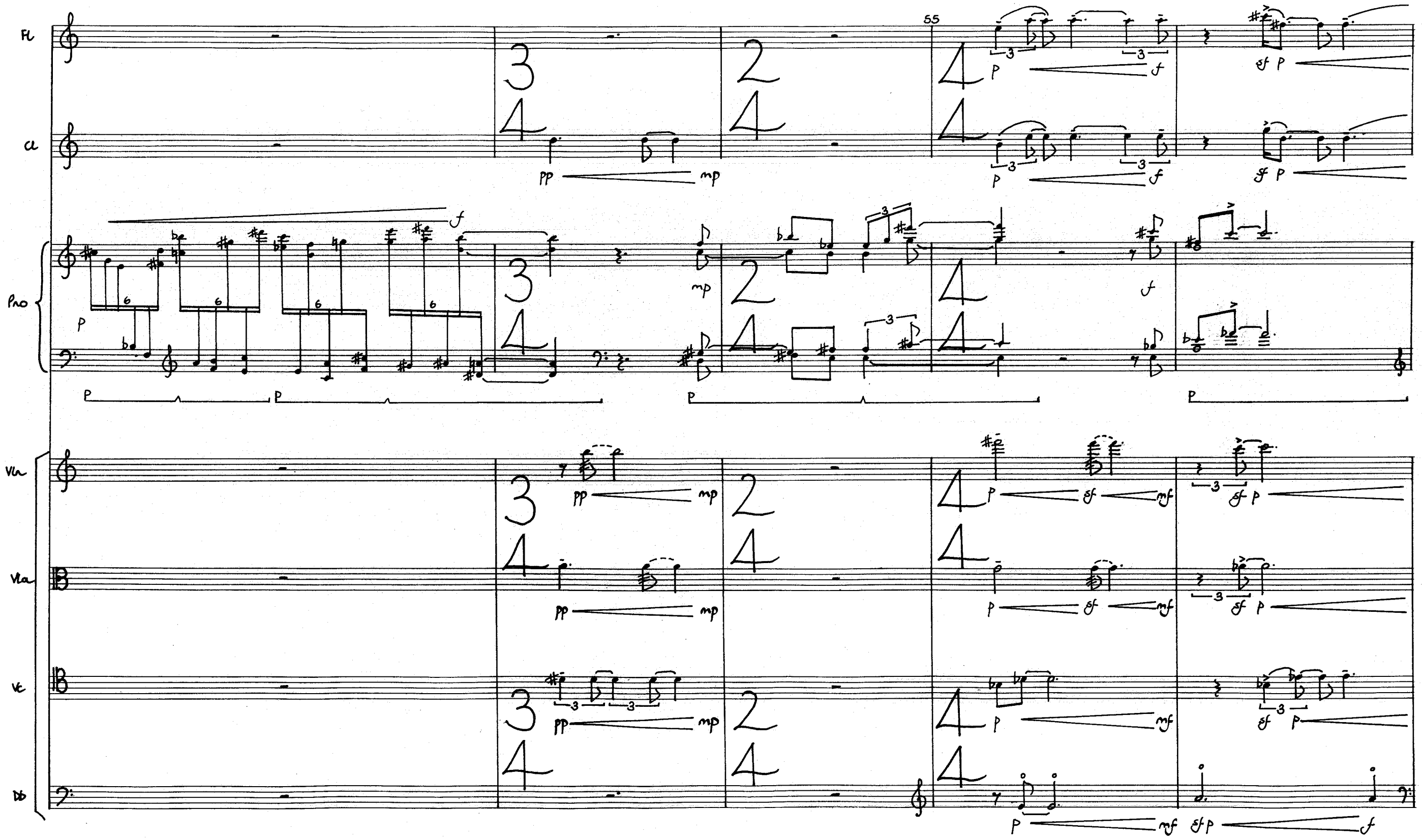

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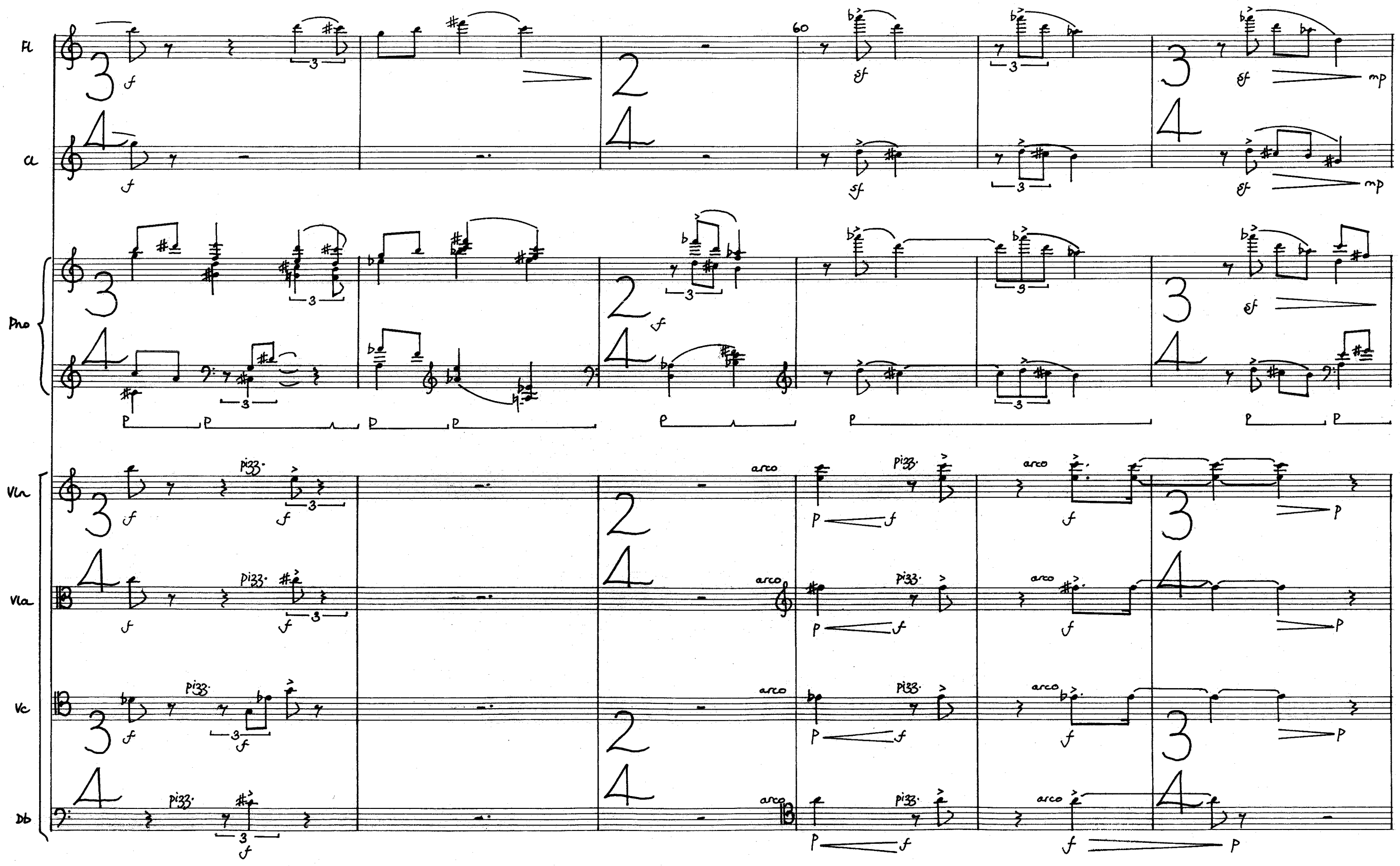

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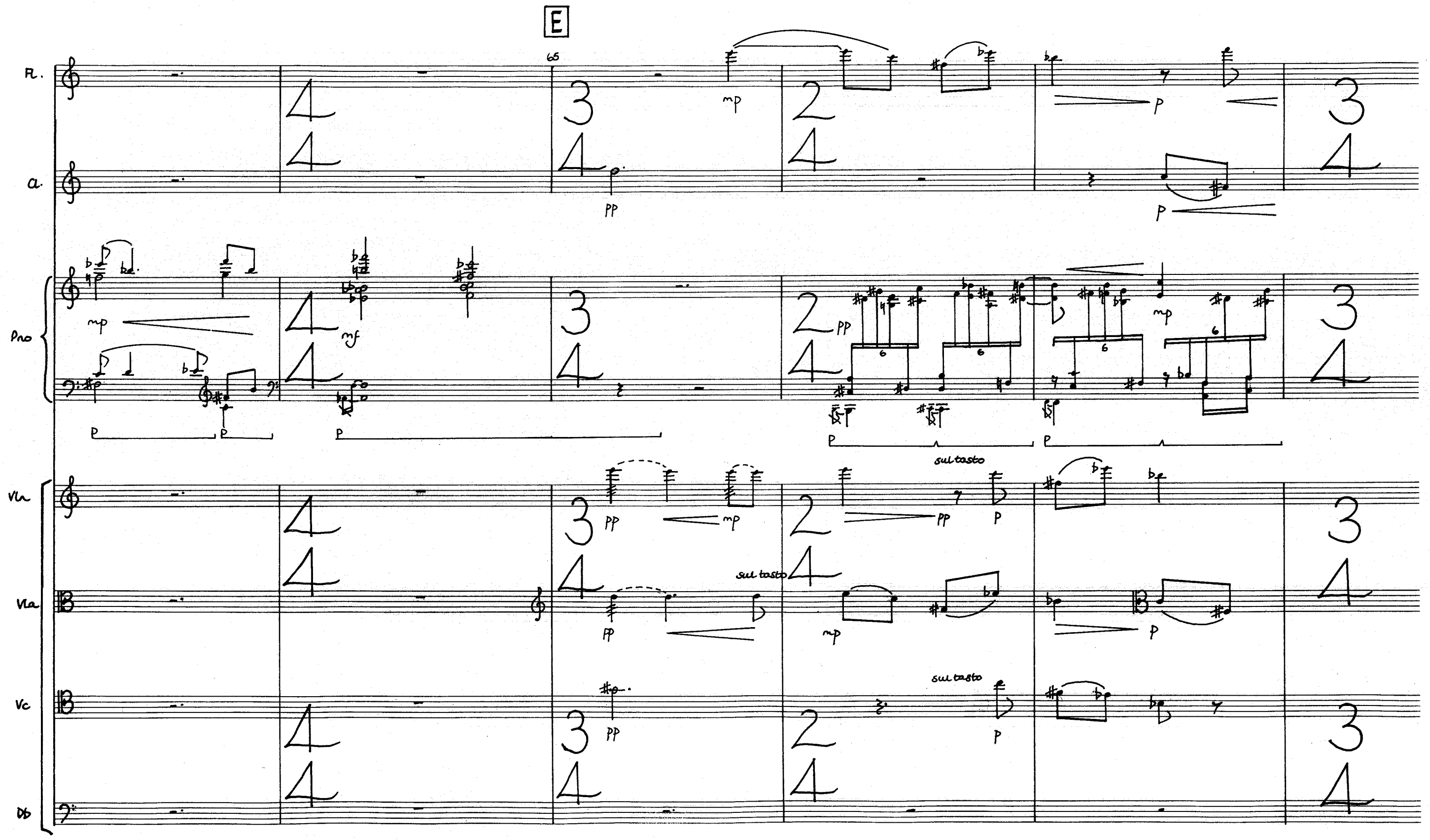

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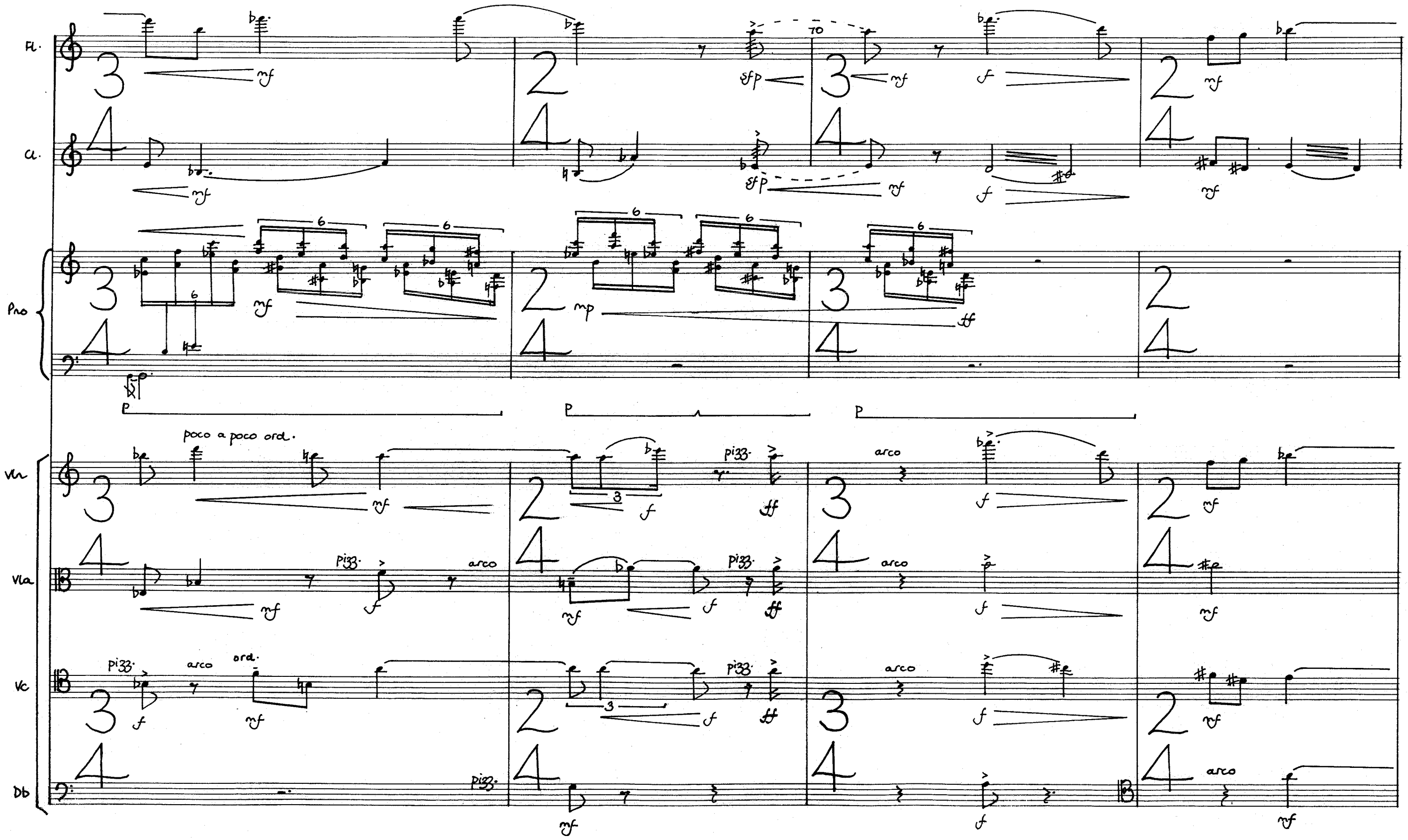

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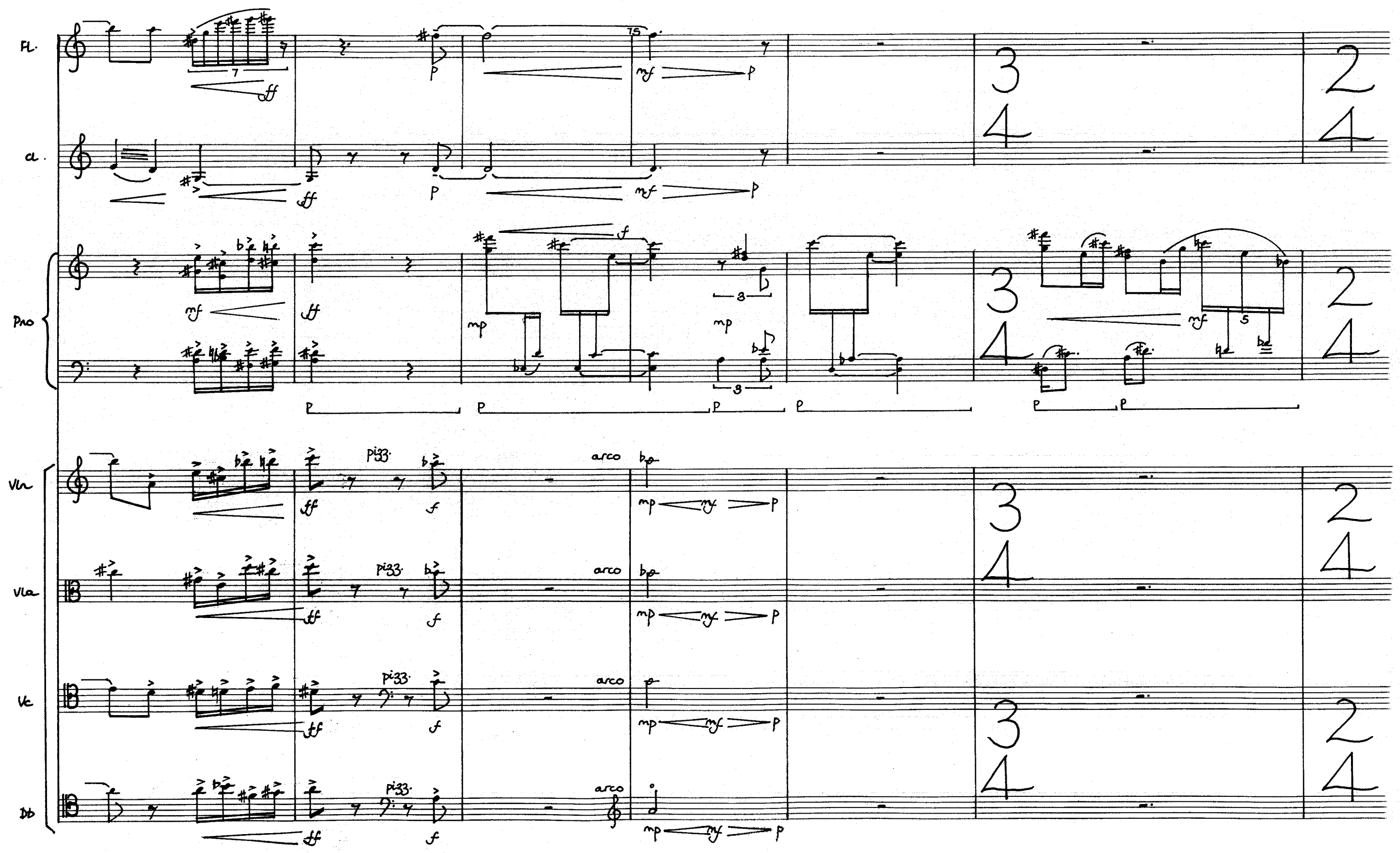

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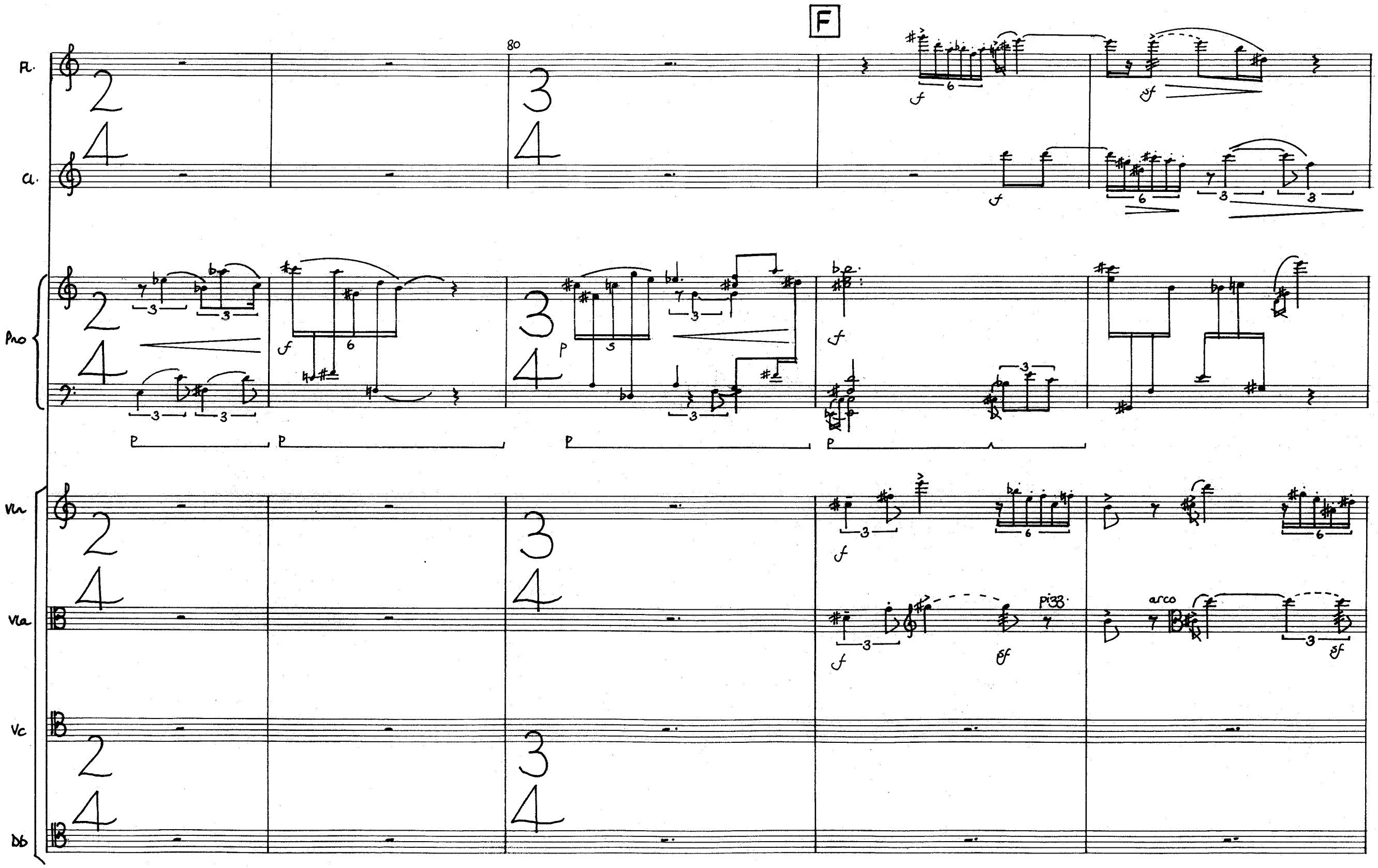

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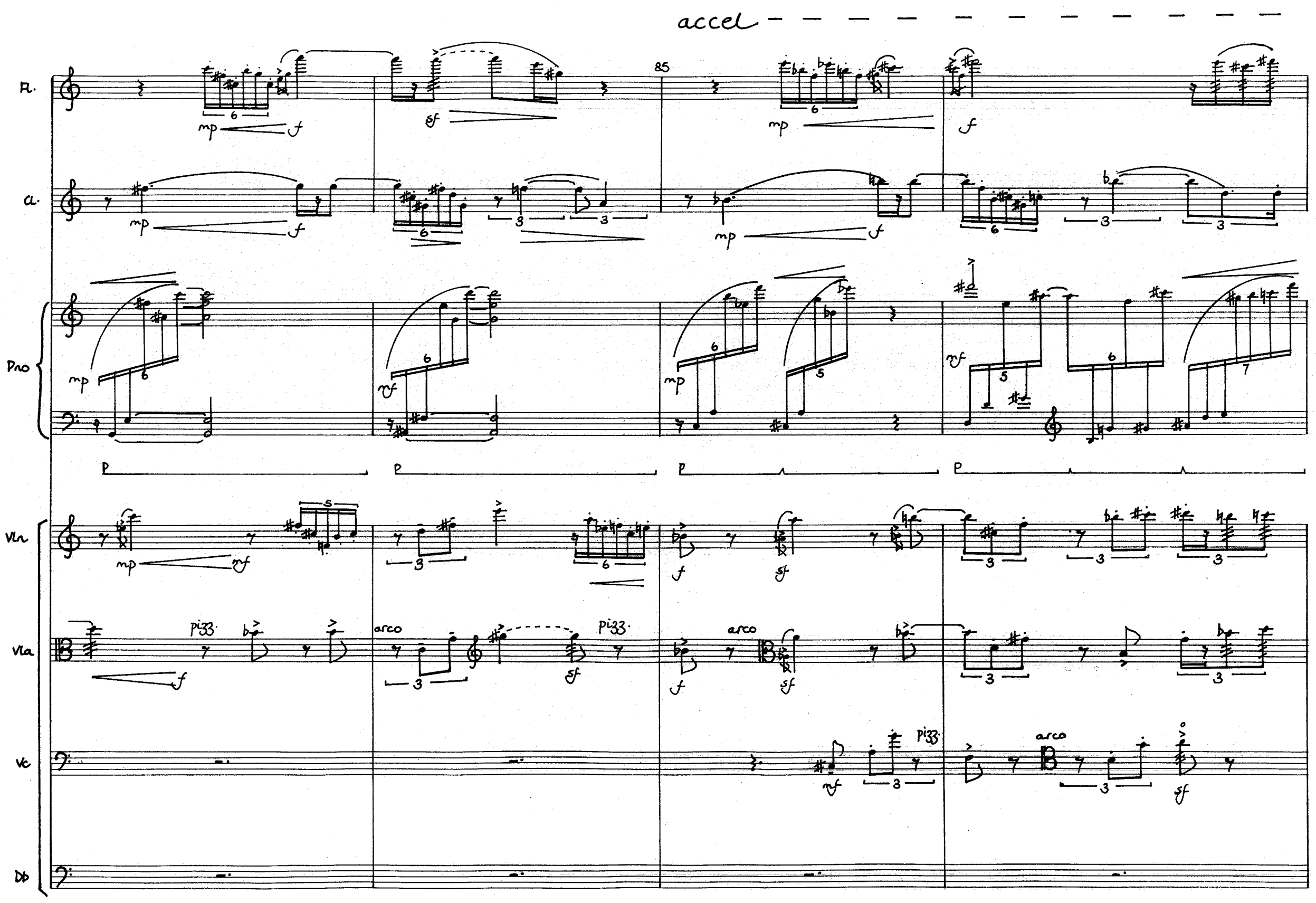

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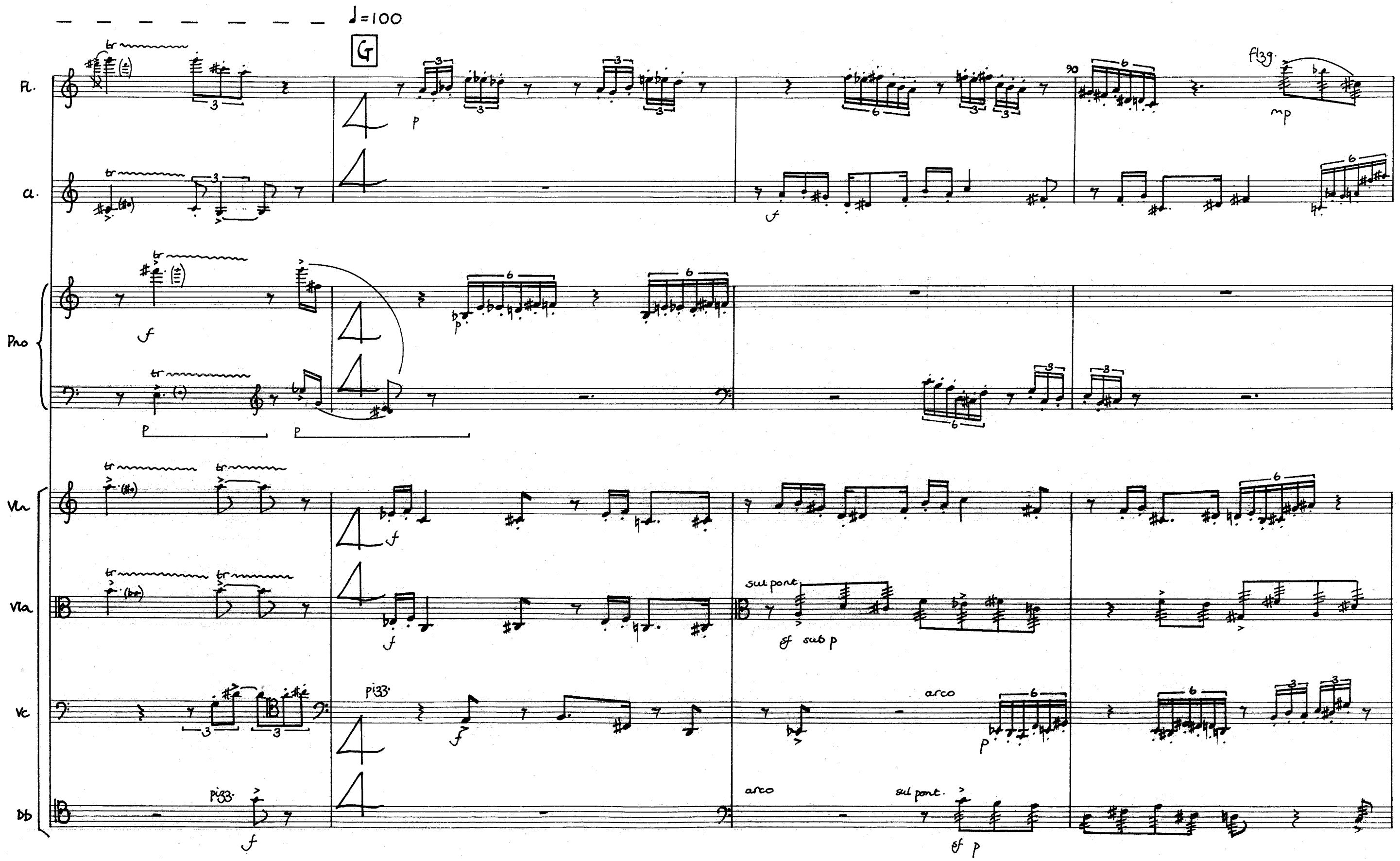

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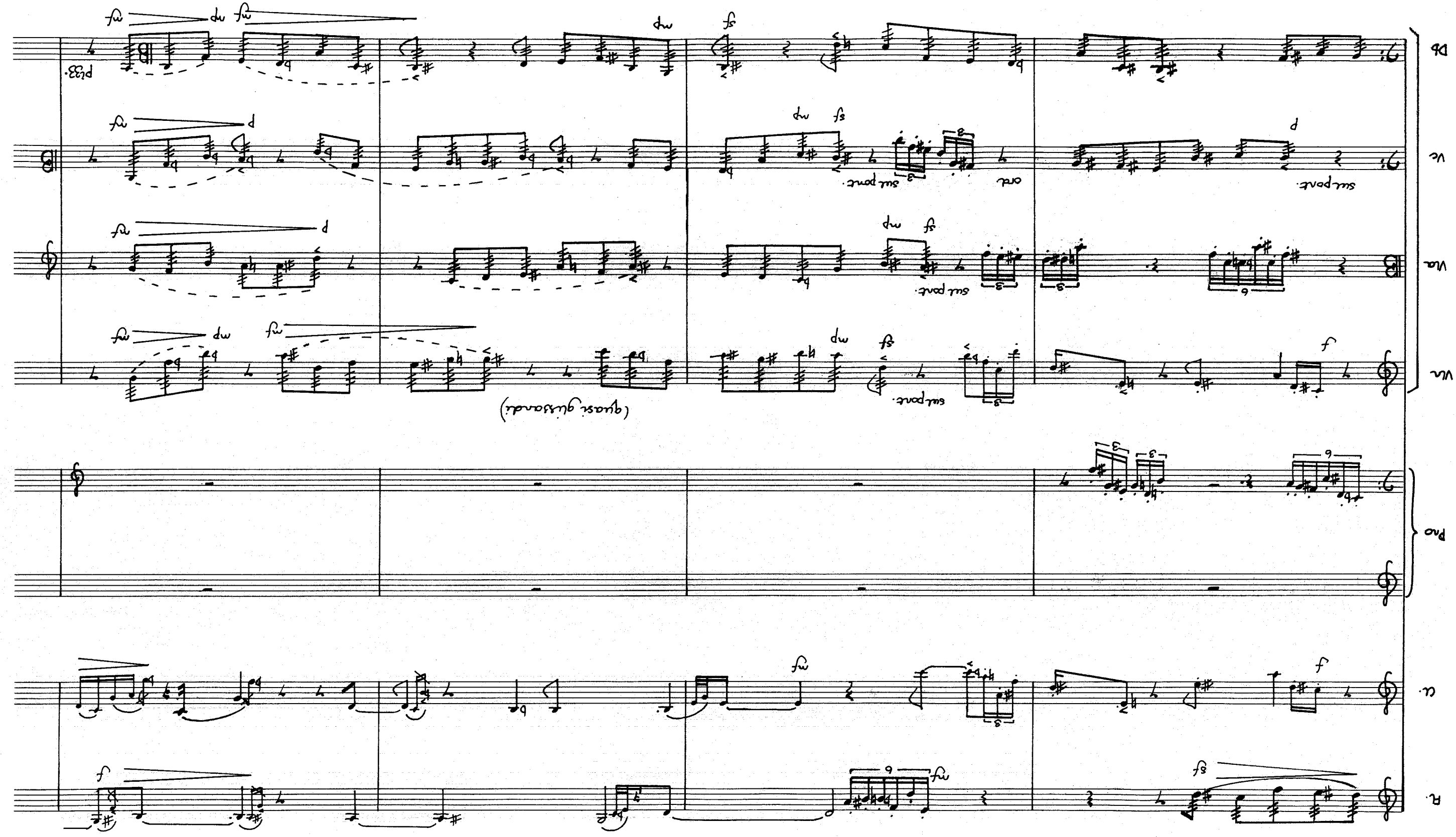

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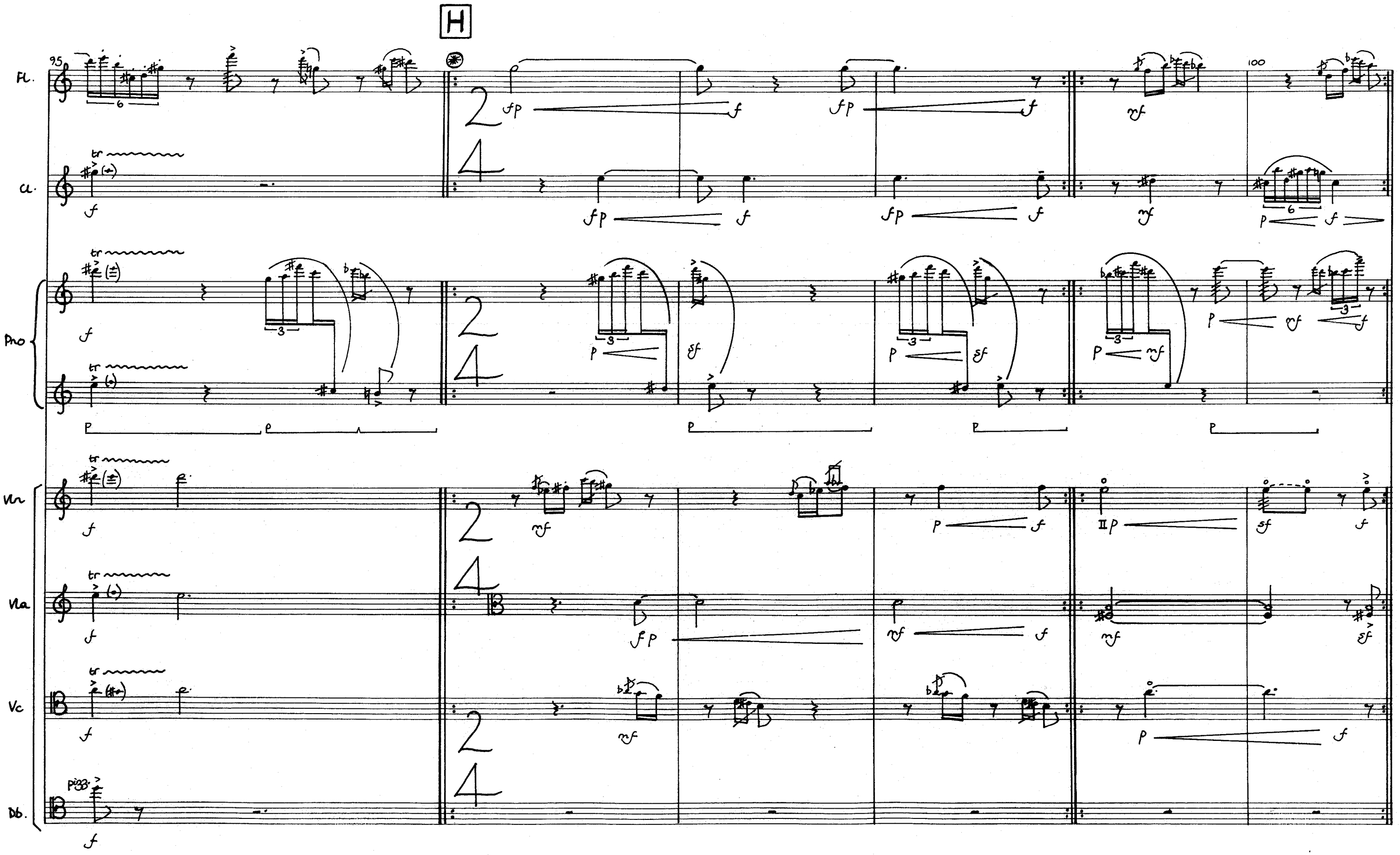

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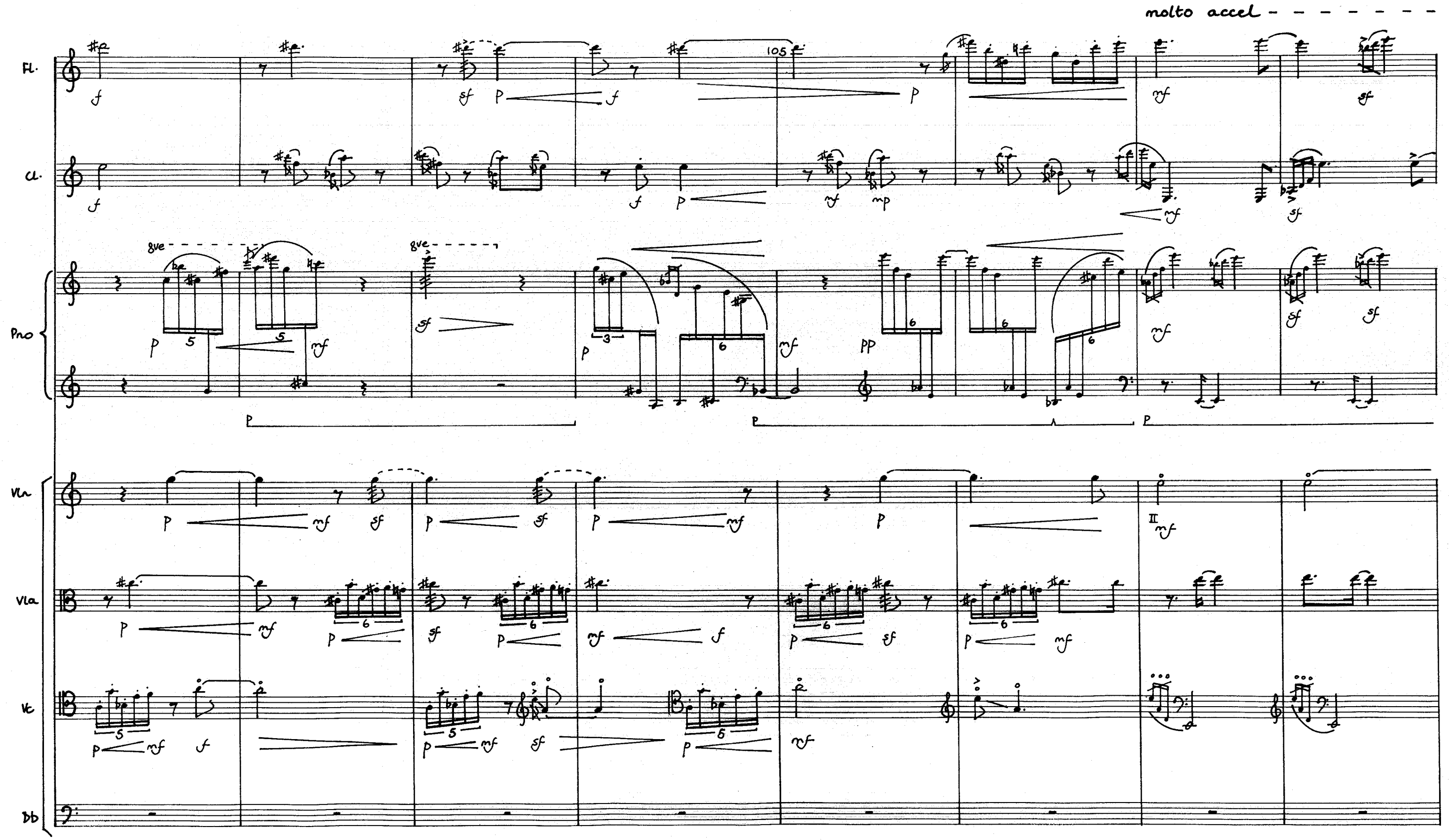

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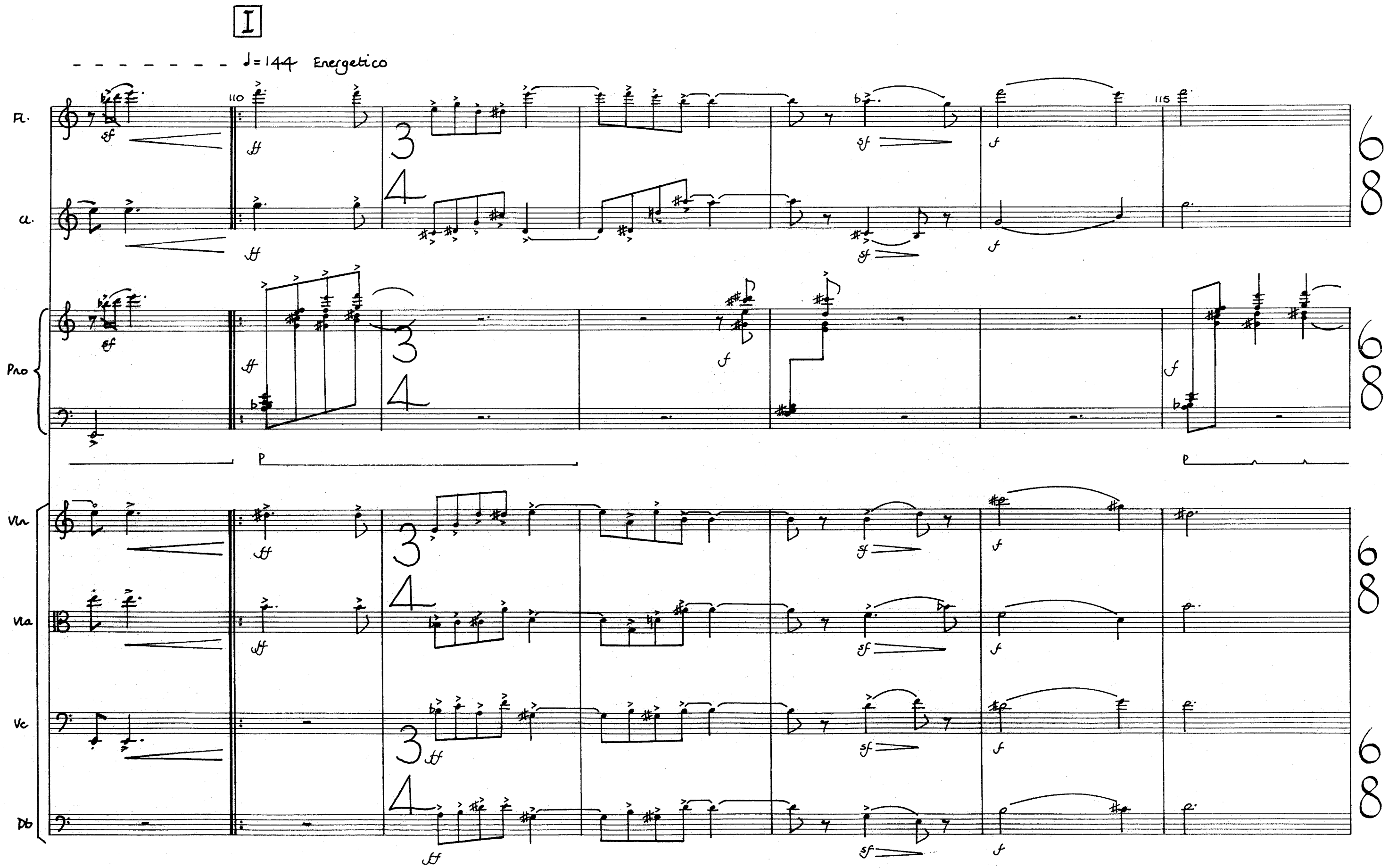

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Fl.

Cl.

Pno

Vln

Vla

Vc

Db

120

pizz.

arco

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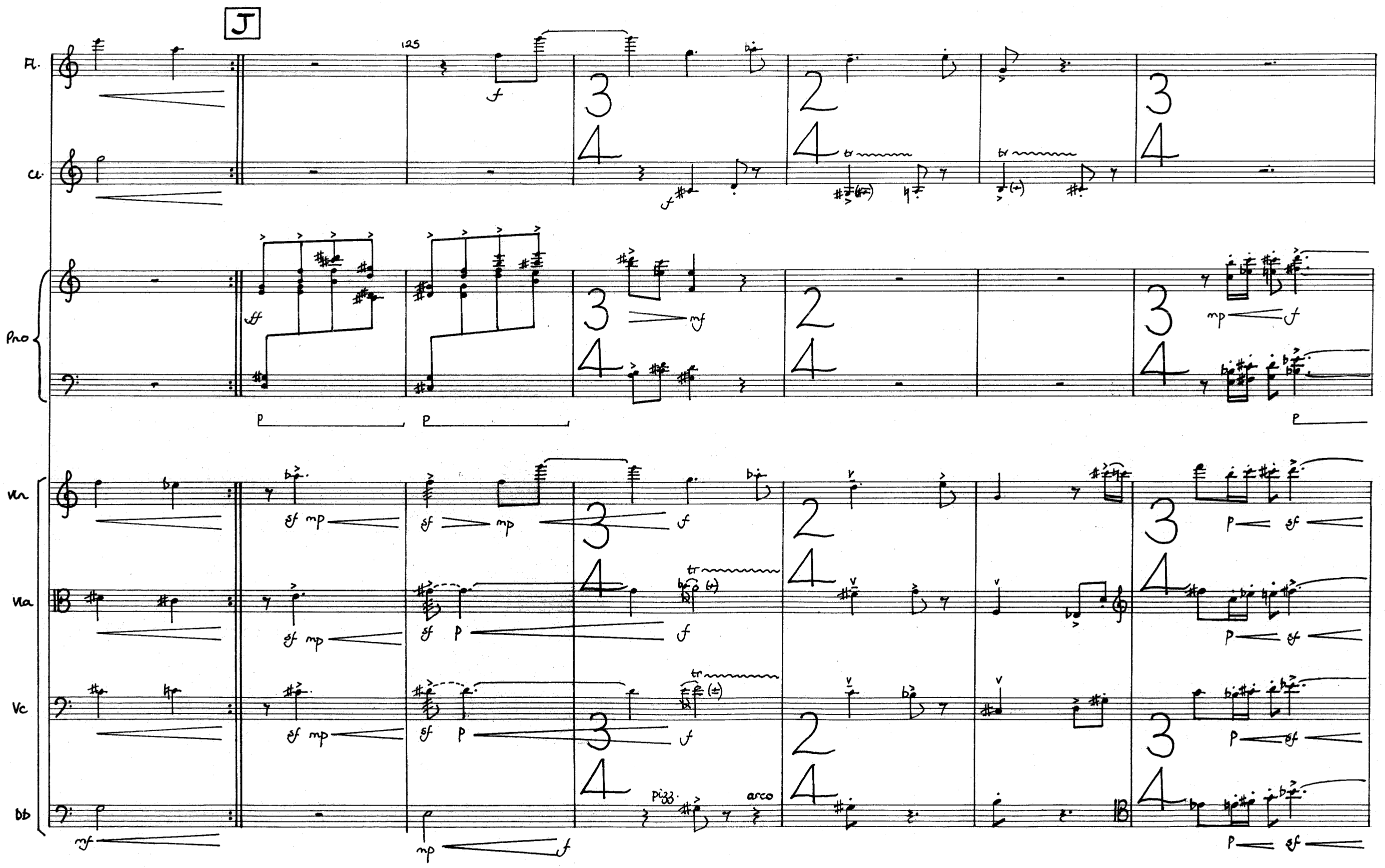

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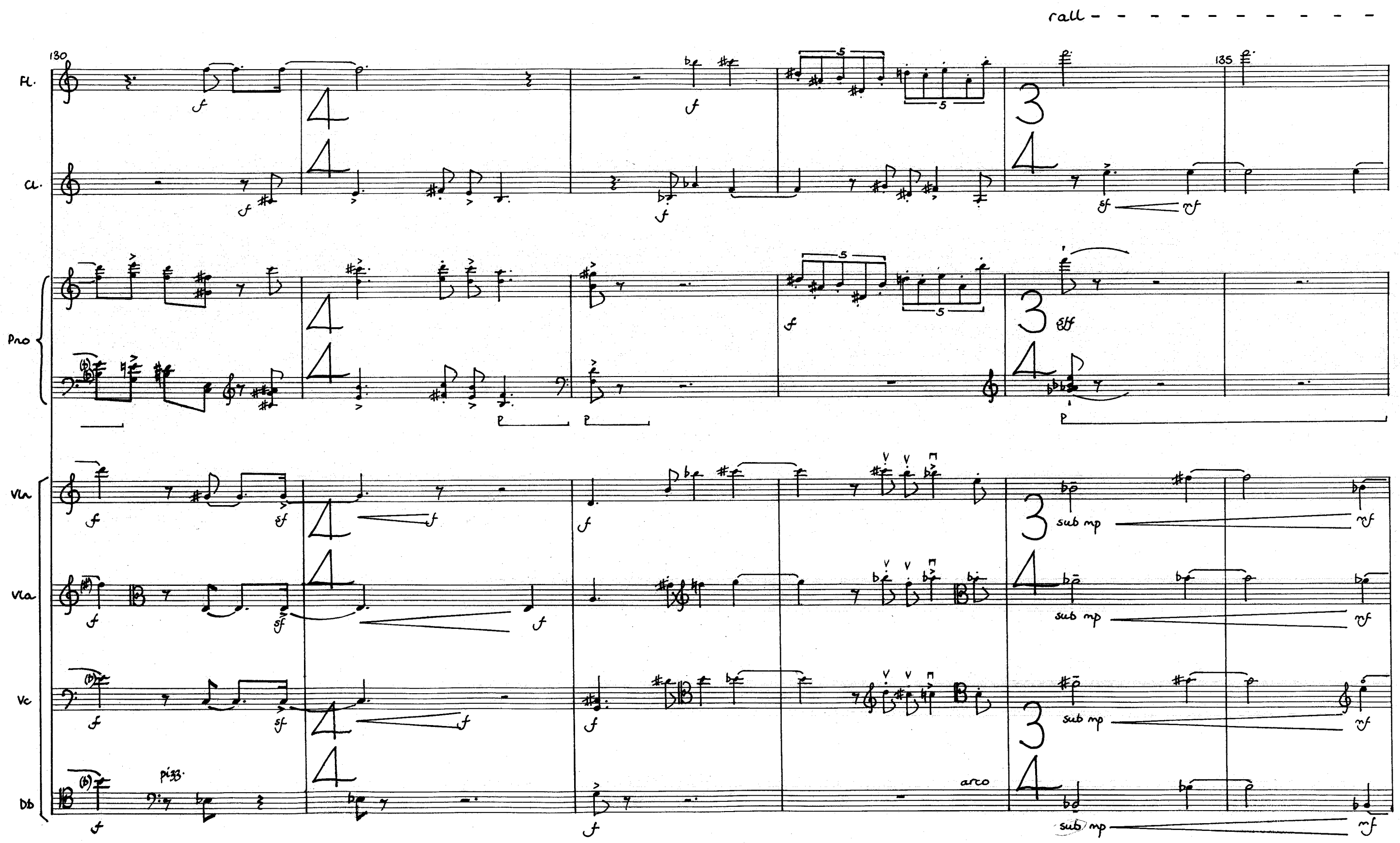

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♩=112

K

(♩=56)

Fl.

a.

Pno

sempre legato

Vln

Vla

Vc

Db

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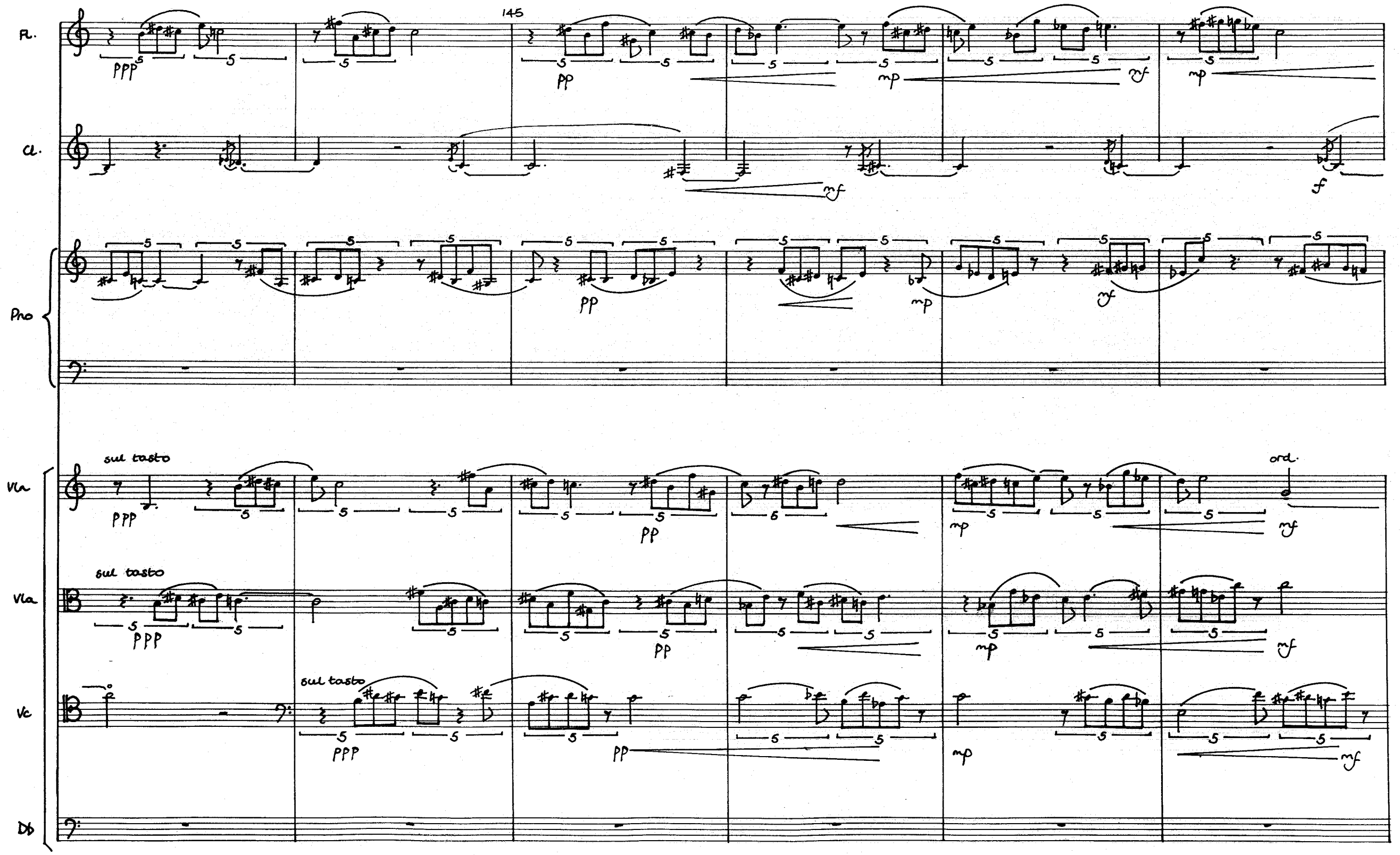

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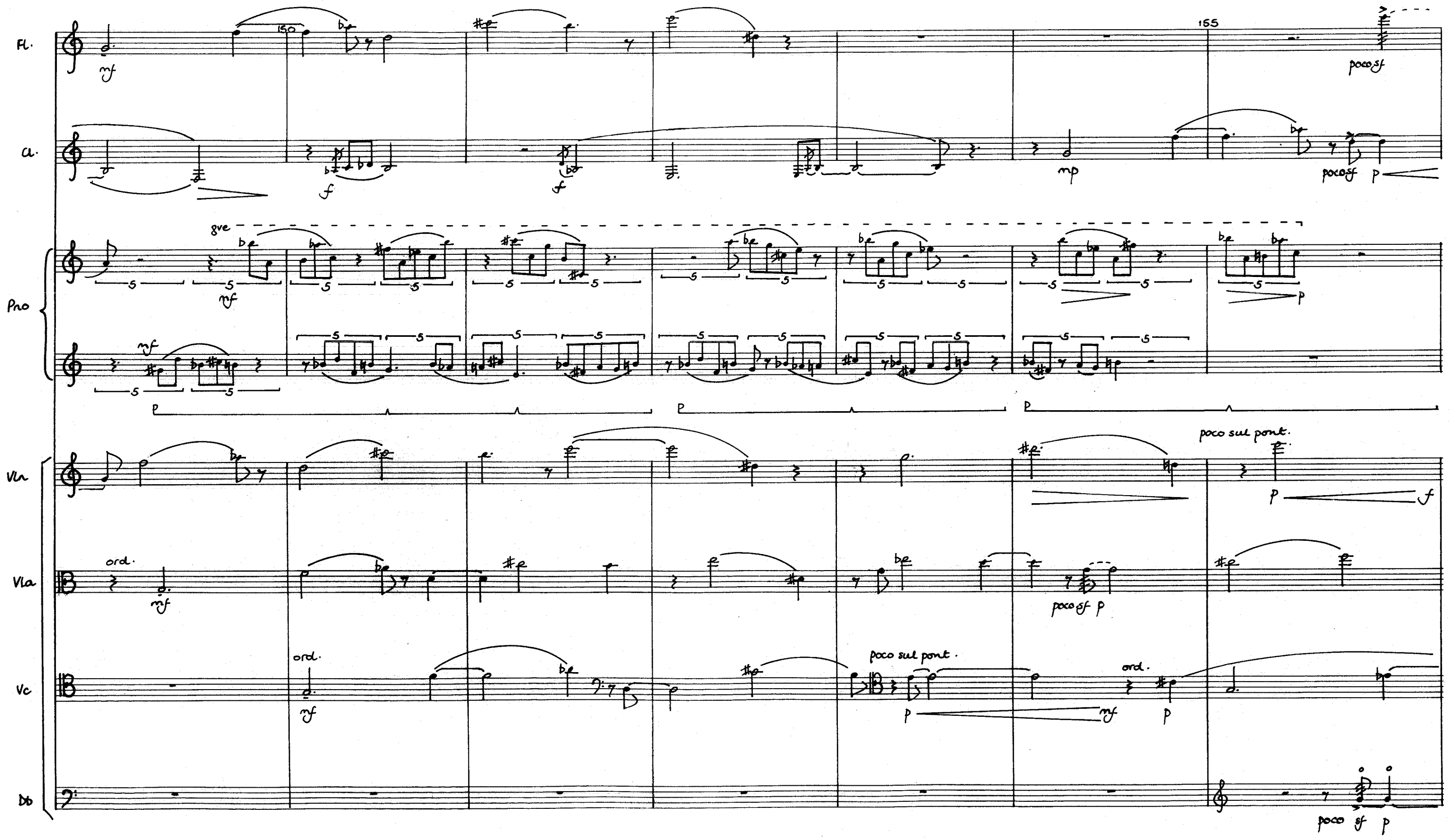

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(♩ = 112)

L

160

Fl.

Cl.

Pno

Vln

Vla

Vc

Db

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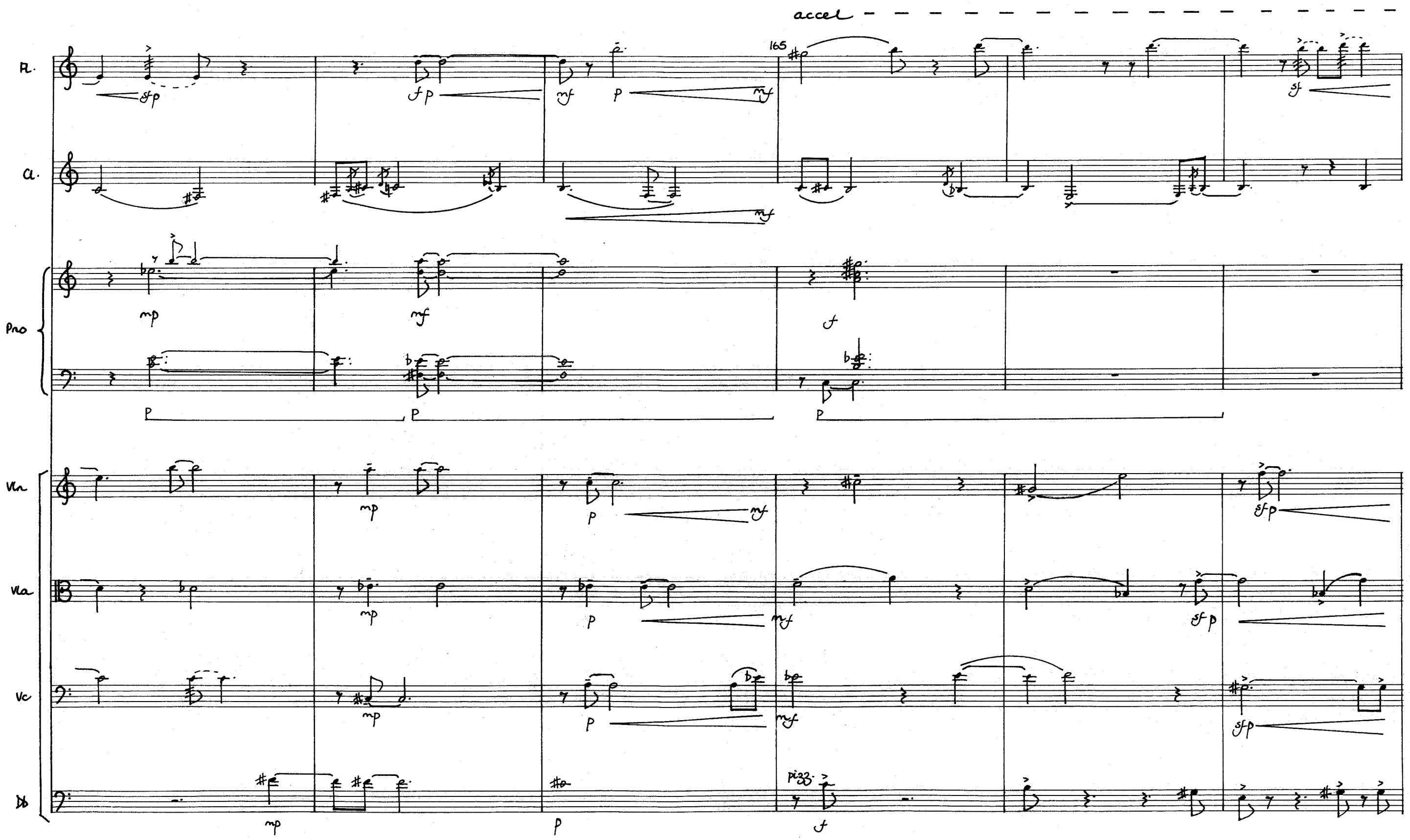

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♩=144

molto rall

Fl.

Cl.

Pno

Vln

Vla

Vc

Db

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♩=72

175

Fl.

p

a.

p

Pno

Vln

pp

Vla

p pp ppp

Vc

p pp ppp

Db

pp ppp

Keely Hodgson 1986, rev. Dec. 1989

UNIV DUNELM

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STILL MOMENT

UNIV DUNELM

The inspiration for this work came from T.S.Eliot's Four Quartets, in particular, the poem Burnt Norton and, more specifically, the second stanza and the lines:

'At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.'

Here, as elsewhere in the Four Quartets, Eliot expresses the idea that there can be timeless moments in human life, visionary moments where one can stand outside time and grasp the full reality of life. My intention, therefore, was to write a piece in which an individual - the oboist - continually strives to attain such a still moment inspite of the chaos and distractions of his/her surroundings.

The string quartet represents the enviroment in which the oboist is set. At the outset of the piece the strings form an alien, restless entity whose harmonic language has seemingly little or no connection with that of the oboe. As the piece progresses there is more interaction between oboe and strings. The oboe takes an active role instead of the passive role with which it started. At the same time the strings play more orderly textures rather than the chaotic textures which begin the piece. The still moments of this piece are those sections of the work which are characterised by a slow tempo and the use of sustained chords. They develop a more limited range of pitch material and this often leads to moments of maximum blending between the oboe and strings in terms of both harmonic and rhythmic content.

The work consists of ten sections:
Introduction and conflict I - cadenza - dance I - still moment I - conflict II - still moment II - dance II - still moment III - dance III - still moment IV.

After the opening conflict section the strings' activity subsides and the oboe breaks out with an impassioned song and then attempts to lead the strings into music of a lighter, more dance-like character. However, the string textures become increasingly active,

contrasting with the long, lyrical lines and sustained notes of the oboe. As the oboe becomes more assertive and the strings more subdued, the music approaches stillness only to be shattered by the return of the opening conflict material, now more developed and aggressive. This time, however, there is more interaction between oboe and strings and the music is brought to a climactic point, culminating in a unison string passage. The dance material returns in a varied context and, once more, the oboe and strings interact more closely. The closing section of the work represents the closest the players come to attaining a still moment. All frenetic string activity has ceased and the quartet now plays a chorale-like accompaniment against which the oboe sounds the pitches central to the piece; B♭, B♮, E♭, E♮.

Keely Hodgson

Still Moment

Keely Hodgson

Notes:

1. Accidentals are often written as precautionary but, as a general rule, they apply to the same pitches in a bar, within the same register

2. 𝄾 denotes a short break

3. d♭ - 3/4 tone flat

4. in the cellist's part indicates that the 2 pitches should be stroked rapidly from the lowest to the highest pitch with the nail of the middle finger

   should be played in a similar fashion, but using the thumb nail, moving from the highest to the lowest pitch

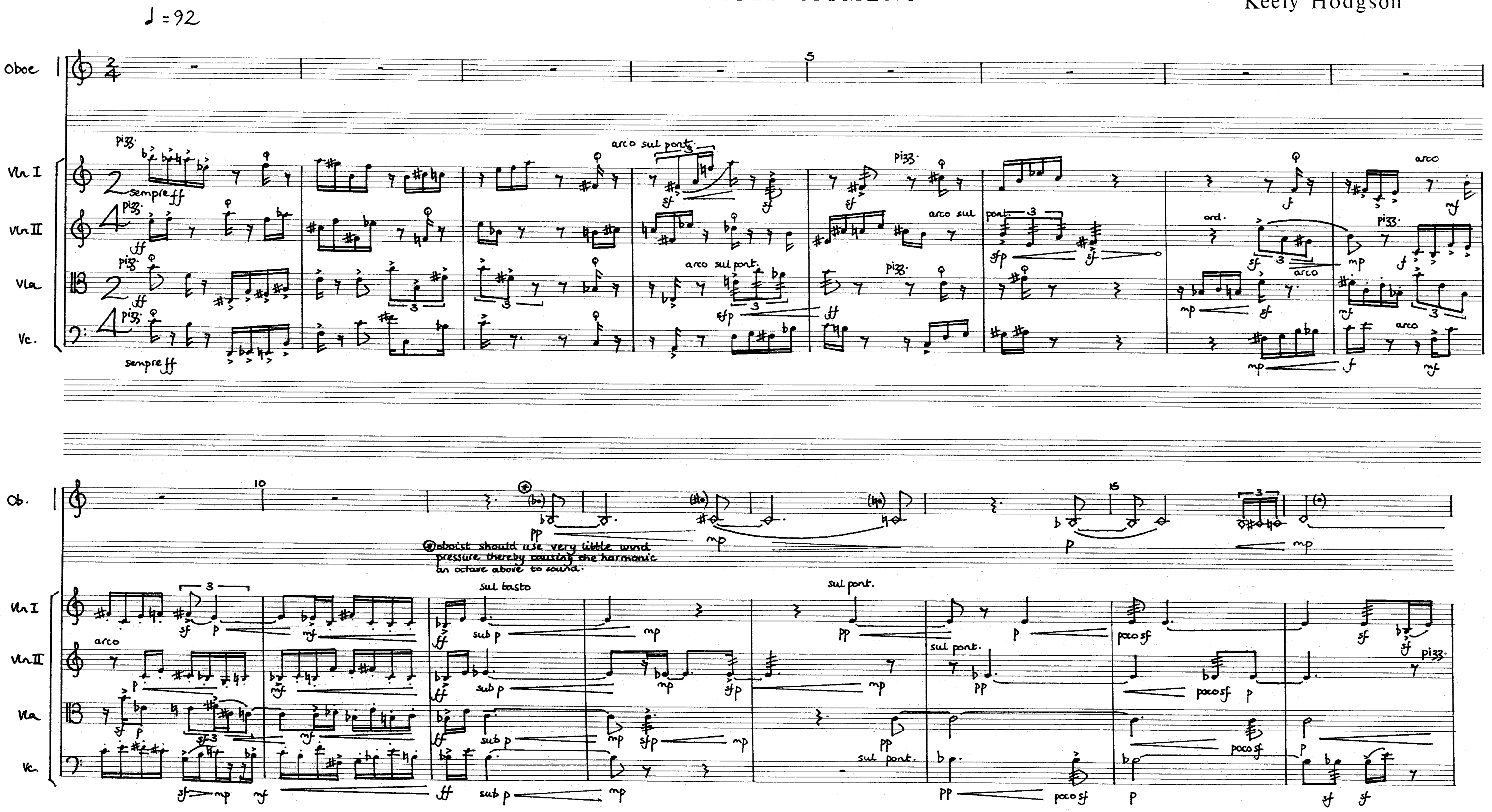
5. indicates a natural harmonic sounding at written pitch

Duration: 8'40" approx.

UNIV DUNELM

STILL MOMENT

Keely Hodgson



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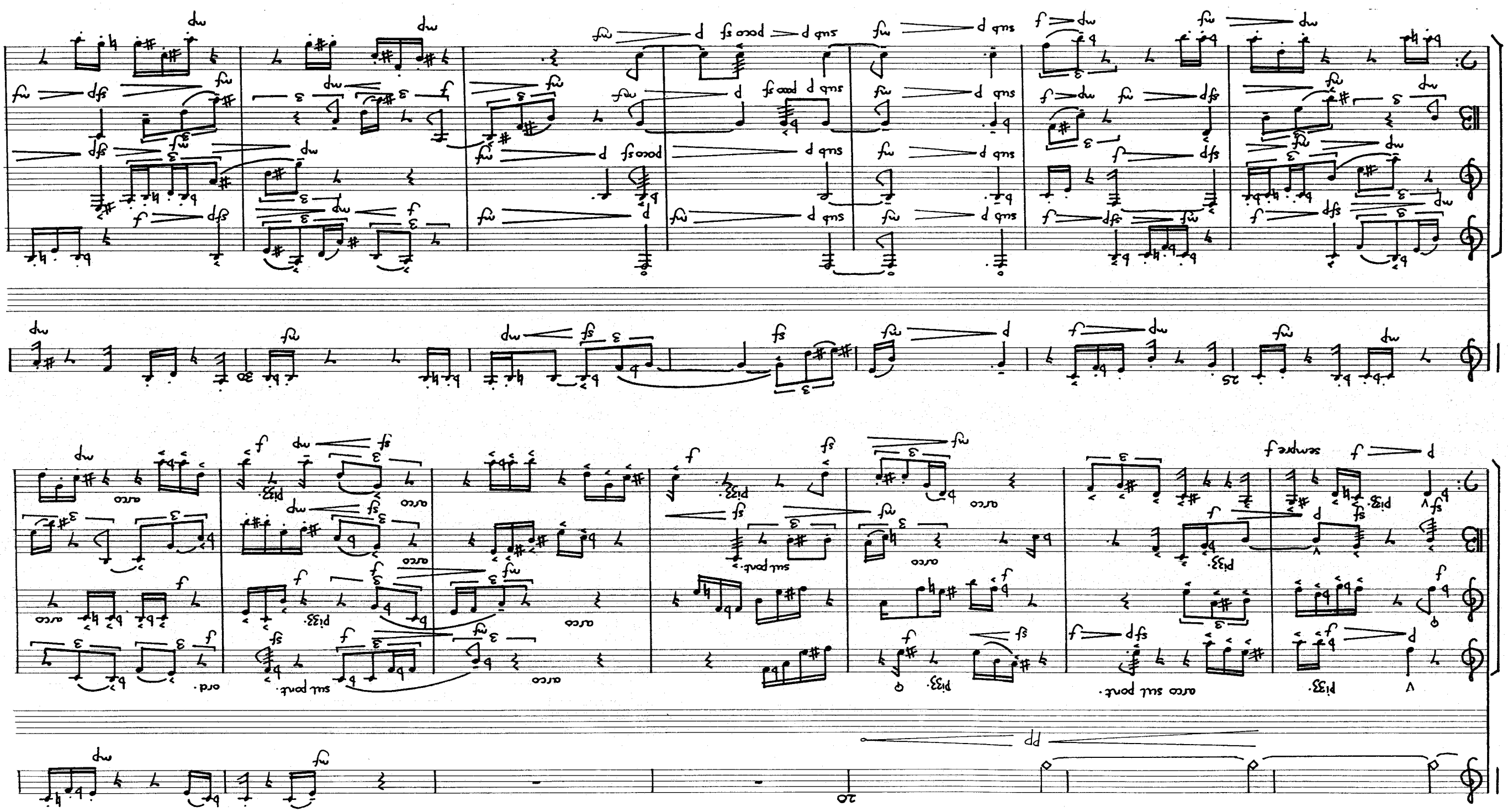

JPAN-A3 18 STAVE
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Ob.
Vln I
Vln II
Vla
Vc

35

senza vib.
poco vib.
sul pont.
poco sul pont.
gliss.
pizz.
ord.
arco

40

45

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A

rall - - - - - - - - - - - ♩=60

poco rubato

Ob.

Vln I

Vln II

Vla

Vc

poco sf

poco sf p

pp

p

mp

f

sfp

55

60

mf

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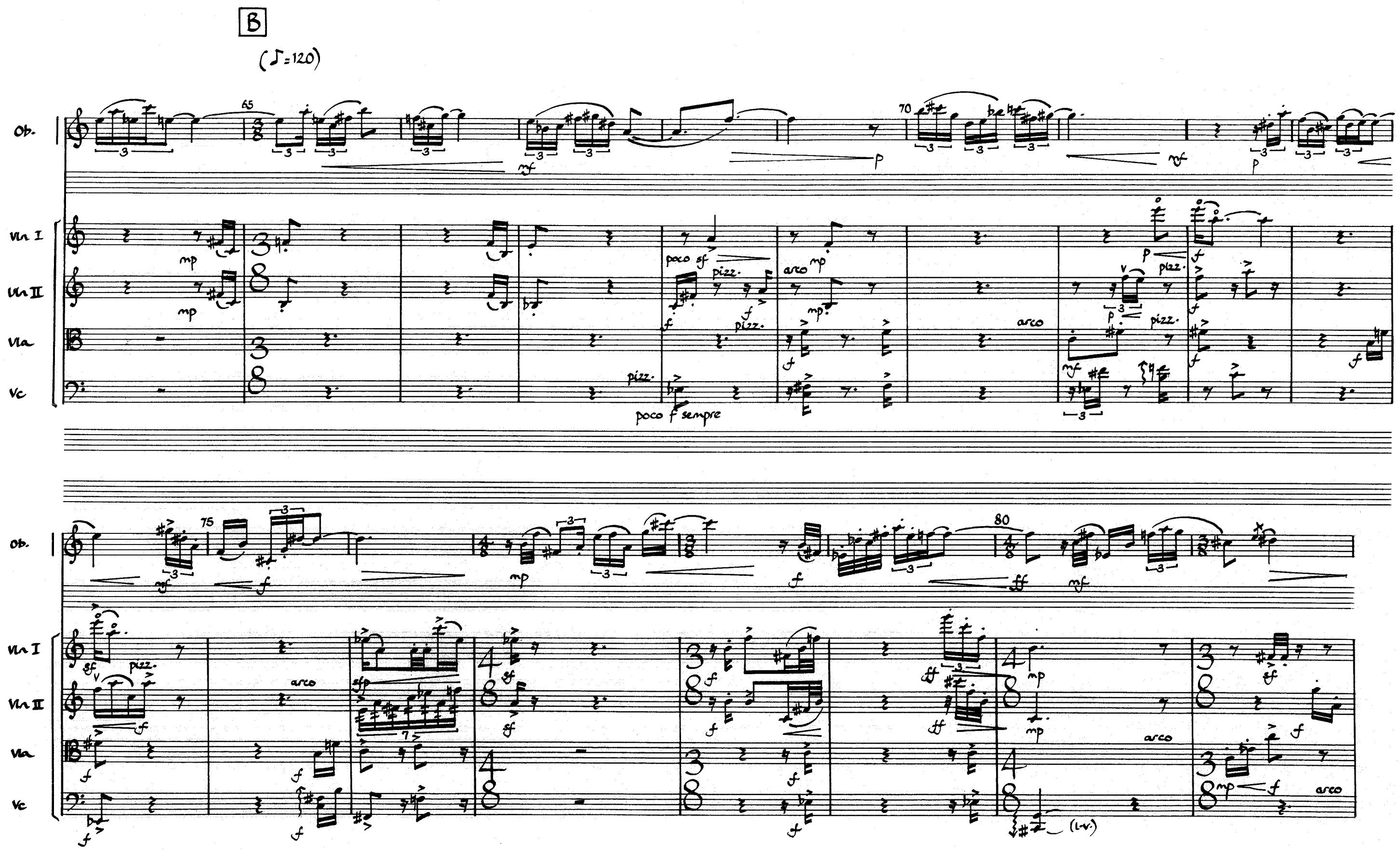

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Ob.
Vn. I
Vn. II
Vla.
Vc.

85

sub mp

arco

pizz.

(arco)

90

95

C

poco sf

ff

ffff

⊛ the quartet plays staccato, beginning with incisive attacks, gradually becoming lighter, almost spiccato, as the dynamic level decreases.

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Ob.
Vn. I
Vn. II
Vla.
Vc.

poco f p — mf — poco f p — sf — mf — mf — p

100

mf — f — f — mf — mf — mp — mp — mp

D

poco a poco rall. — ♪ = 92

105

3

mf — p — f — poco sf — sf — p — p — mf

110

mp — mp — p — p — mp — p

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Ob.

Vn I

Vn II

Vla

Vc

115

sul tasto

non vib.

gliss.

poco sf

(delicate)

120

8ve

pochiss. sf

sin.

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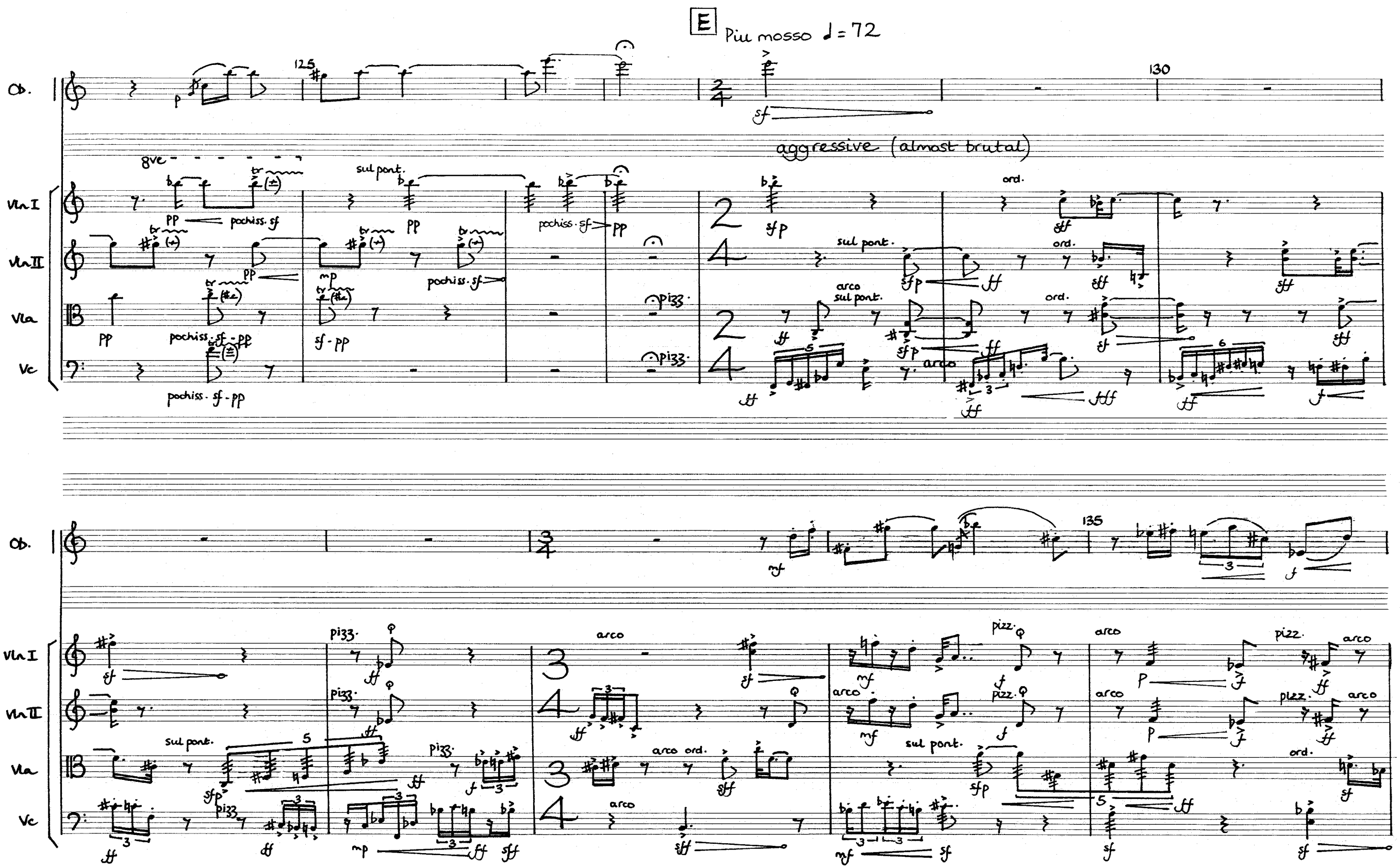

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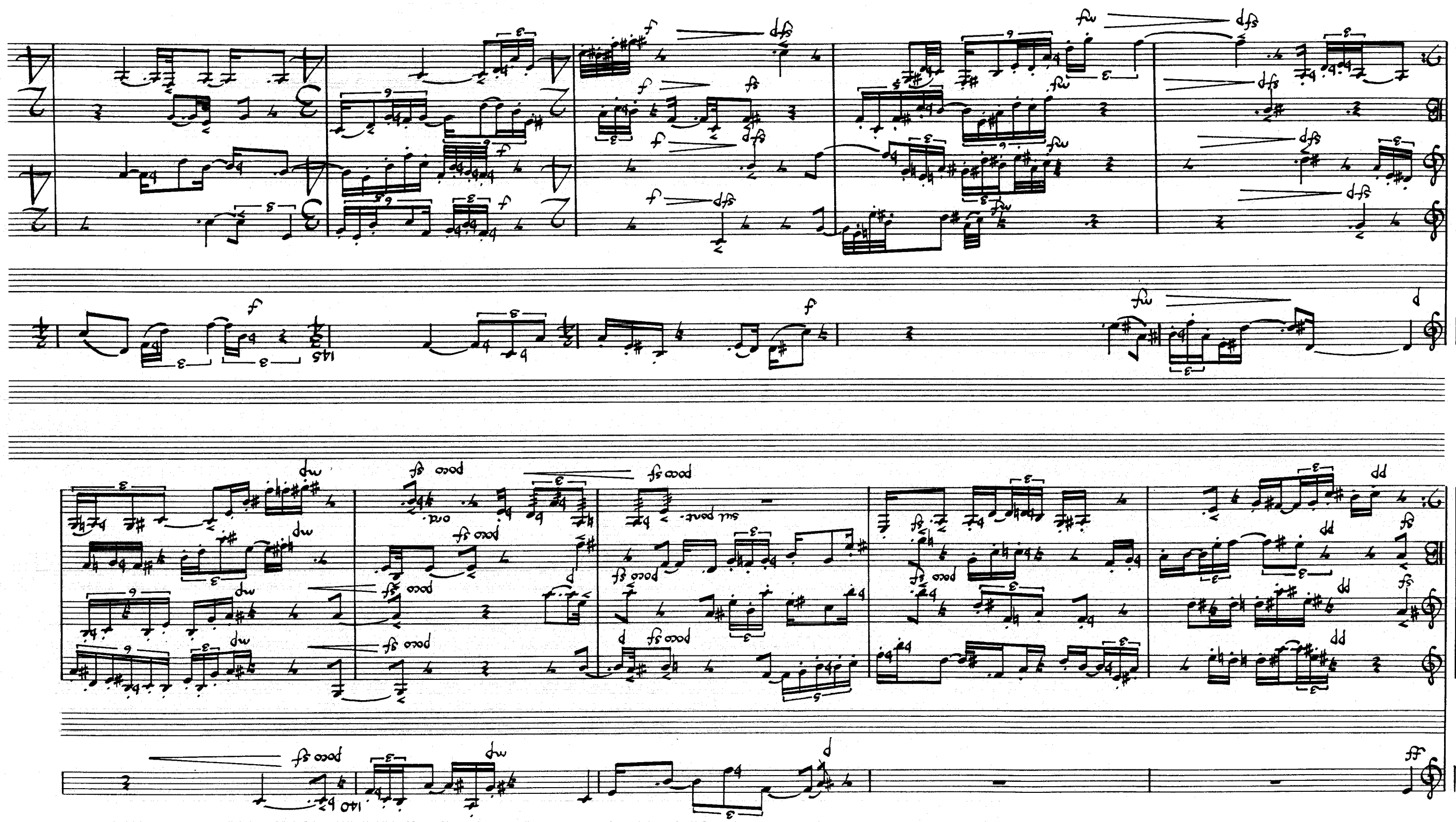

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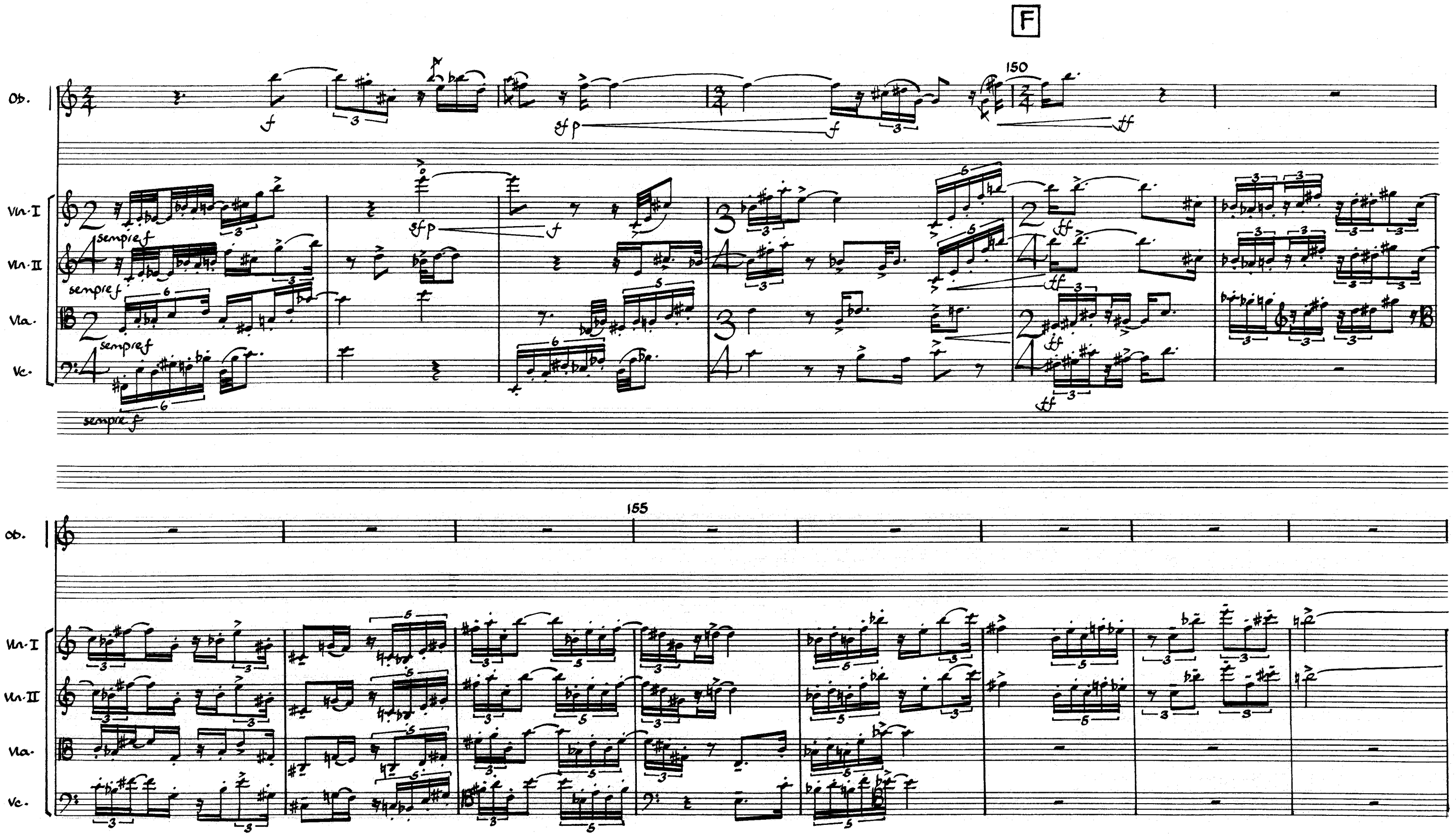

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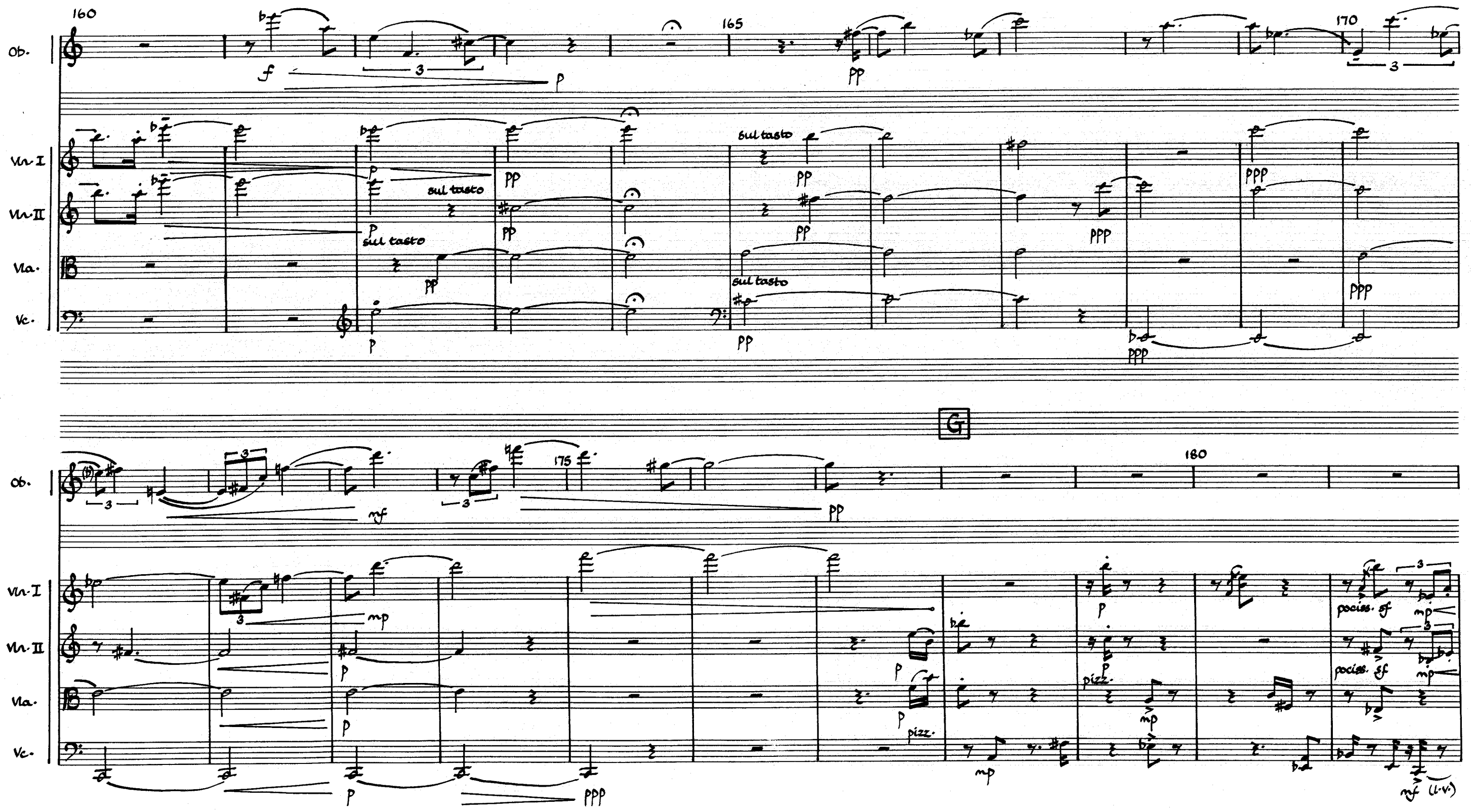

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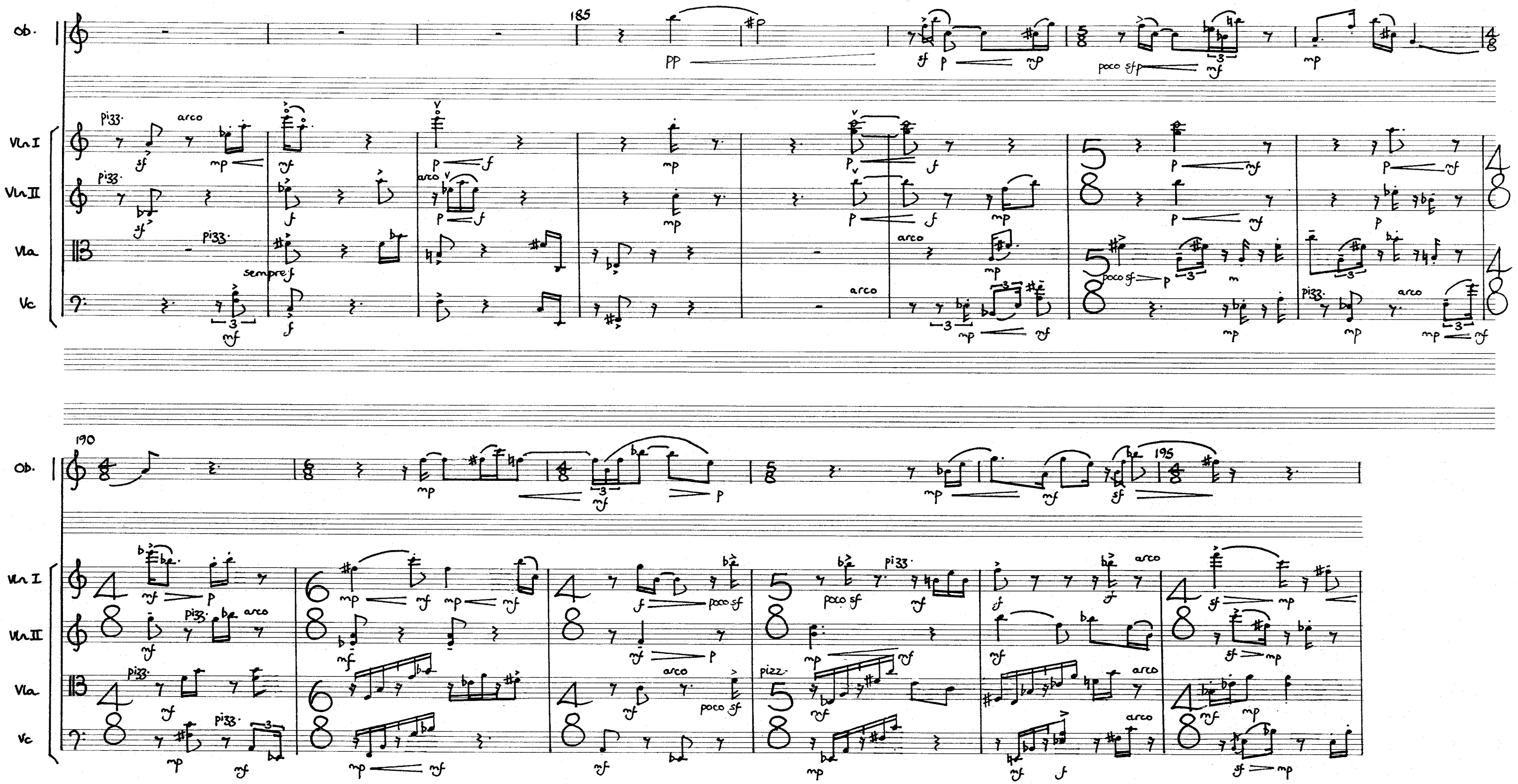

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poco a poco rall. — — — — — — — — — — — — — — — — H ♩=100

Ob.

Vln I

Vln II

Vla

Vc

sul tasto

pizz.

arco

sul tasto

sul tasto

ord.

ord.

ord.

ord.

* punta del arco

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I

Ob.
Vln. I
Vln. II
Vla.
Vc.

215 220 225 230

poco sul pont.
pizz.
sempre poco f
arco
ord.

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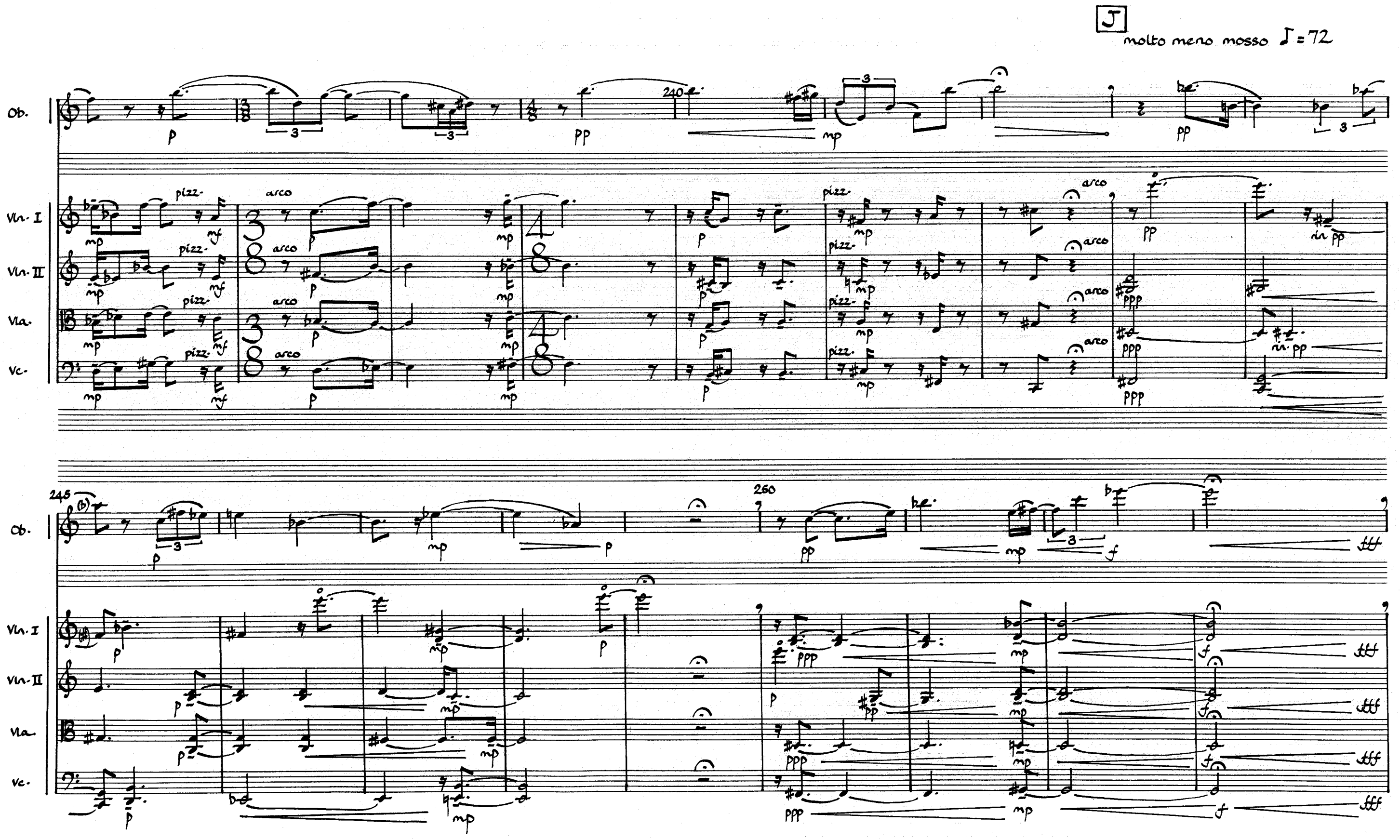

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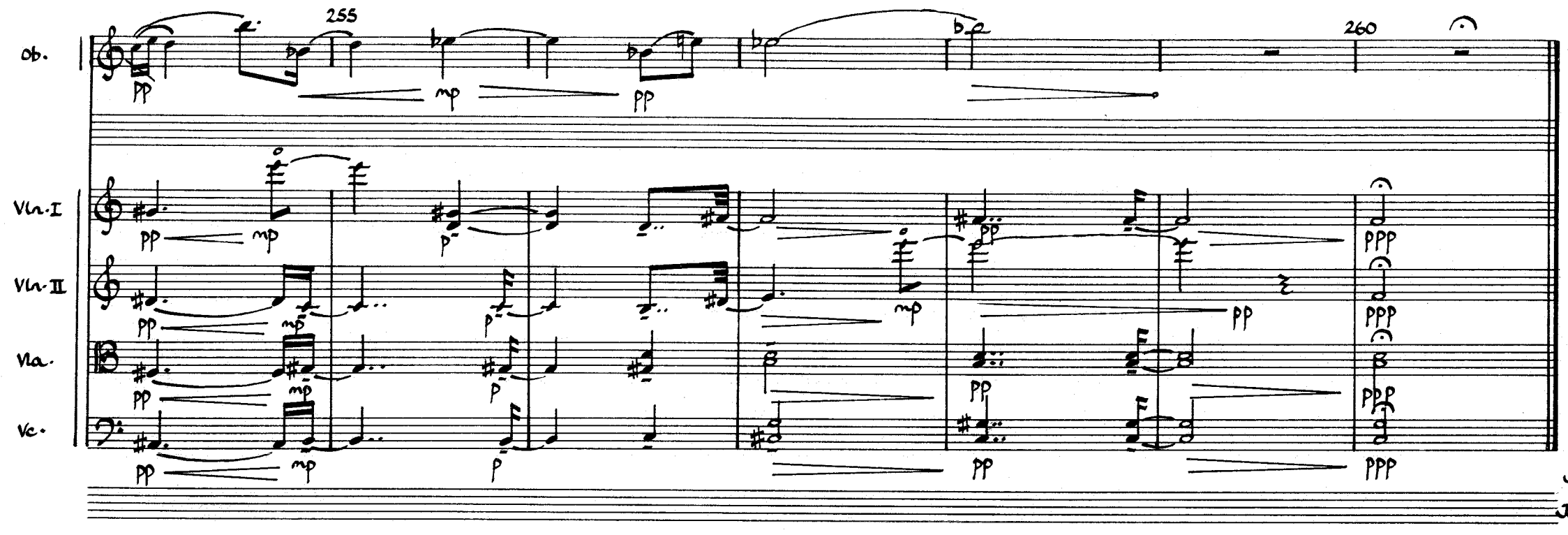

Kelly Hodgson
Jan – March 1989 rev. Aug. 1991

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UNIV. DUNELM

ELEGY

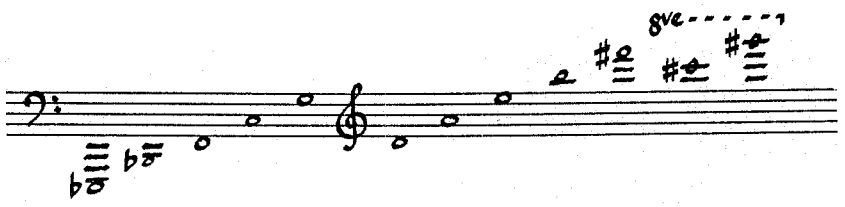
UNIV DUNELM

Elegy was written in response to a call for pieces to be played by the Prometheus Ensemble, as part of the Yorkshire Arts Young Composers' Award, at the 1988 Huddersfield Contemporary Music Festival.

The extra-musical inspiration behind this work, which gives it its title Elegy, sprang from a desire to come to terms with events of the past, to remember and mourn for past losses and, finally, to shake off all the encumbrances that memory can bring.

The musical idea behind Elegy was to create a piece where the smallest of germ motives would generate all the harmonic and melodic material of the work. Hence the most significant elements of the piece are apparent from the start: the stark open fifths played by the violin and cello; the simple grace-note figure played by the piano which traces a descending melodic line. Whilst these figures continue to resonate the music becomes increasingly agitated; reiterated semitones contrast strikingly with the open fifths which, in their turn, begin to expand outwards, forming wider intervals and semitone clusters.

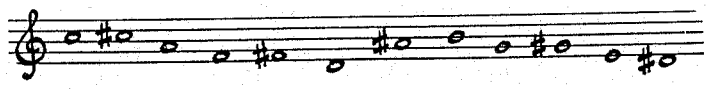
The development of musical ideas in the first section of the work is influenced by certain registral considerations. Before writing the music I made the decision to base much of my harmonic material on the succession of perfect fifths which constitute the open strings of the violin and cello. On transferring this idea to the piano keyboard, a succession of perfect fifths was mapped out, having at its axis point the perfect fifth D-A:



These pitches then served as a framework around which the pitch material developed, starting from within a perfect fifth and with the smallest intervallic element, the minor second. The intensity of minor seconds, gradually expanding outwards until all the instruments reach the extremes of register, reflects the emotional quality of the extra-musical inspiration in all its varying degrees of intensity. This pitch succession also furnishes the climactic points of a melodic line, or constitutes the outer limits of gradually expanding piano chords.

Much of the musical material of the second section of the piece

(bs.75-115) is generated through the use of a twelve-note row:



I make liberal use of this row and its transformations to form a contrapuntal texture between the clarinet, violin and cello lines, to form the basis of chord structures and to create canonic textures. The work consists of six sections: the first is introductory in character; the second develops the introductory material both lineally and harmonically; the third combines both chordal and canonic writing; the fourth represents the climax of the work, presenting a fusion of the elements which began the piece in a more highly expressive context. This is the elegiac section of the piece where melodic strands, played by clarinet, violin and cello in alternation, arise directly from the full piano chords and echo their melodic contours. This section ends with a reiteration, by the violin and cello, of open fifths in natural harmonics. This represents an individual surfacing, having plunged into the most painful depths of memory, into a new understanding.

The fifth and sixth sections form a varied reprise of the first and third sections. The piano grace-note figure is allowed to flower into sustained chords; the brief canonic section is more fragmentary and fleeting - a final shaking loose from the encumbrances of the past and a sudden release, represented by the final high E harmonic played by the cello alone.

Keely Hodgson

Elegy

Keely Hodgson

Instrumentation:

Clarinet in B♭

Violin

Violin

Violoncello

Piano

Score in C

Notes:

1. Accidentals are often marked as precautionary. But, as a general rule, they apply to the same pitches in a bar, within the same register.

2. →] move bow towards the bridge gradually
   ←] move bow away from the bridge gradually

Duration: approx. 6 minutes

UNIV DUNELM

Elegy

Keely Hodgson

♩=66 Still

Clarinet in B♭

Violin

Cello

Piano

(move towards bridge)

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

sul pont.

ord.

martellato

(move away from bridge)

(*) Let all three pitches resonate

Cl.

Vln

Vc.

Pno

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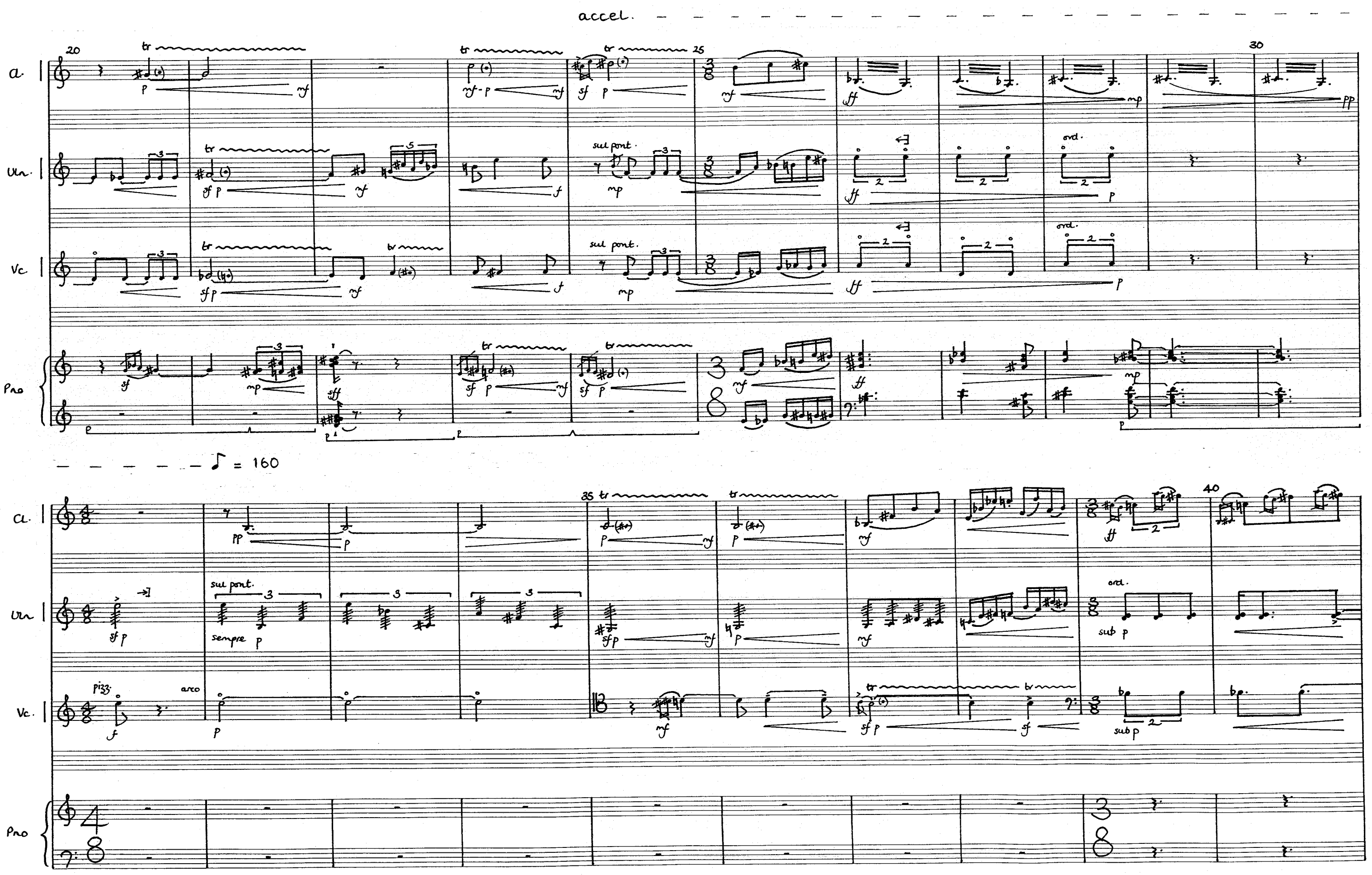

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molto rall. ♪ = 100

Cl.

Vn.

Vc.

Pno

expres.

45

con intensità

50

55

poco a poco cresc

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accel. — — — — — — — — ♪ = 120

Cl. | Vn | Vc | Pno

sub p

sempre ff

rall. — — — — — — — — — — — — — —

molto cresc. — — — — — — — — —

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(rall.) ♪=84

Più mosso ♩=100

Cl

Vln

Vc

Pno

8ve

sf - pp

pp

75

80

85

sempre f

stacc.

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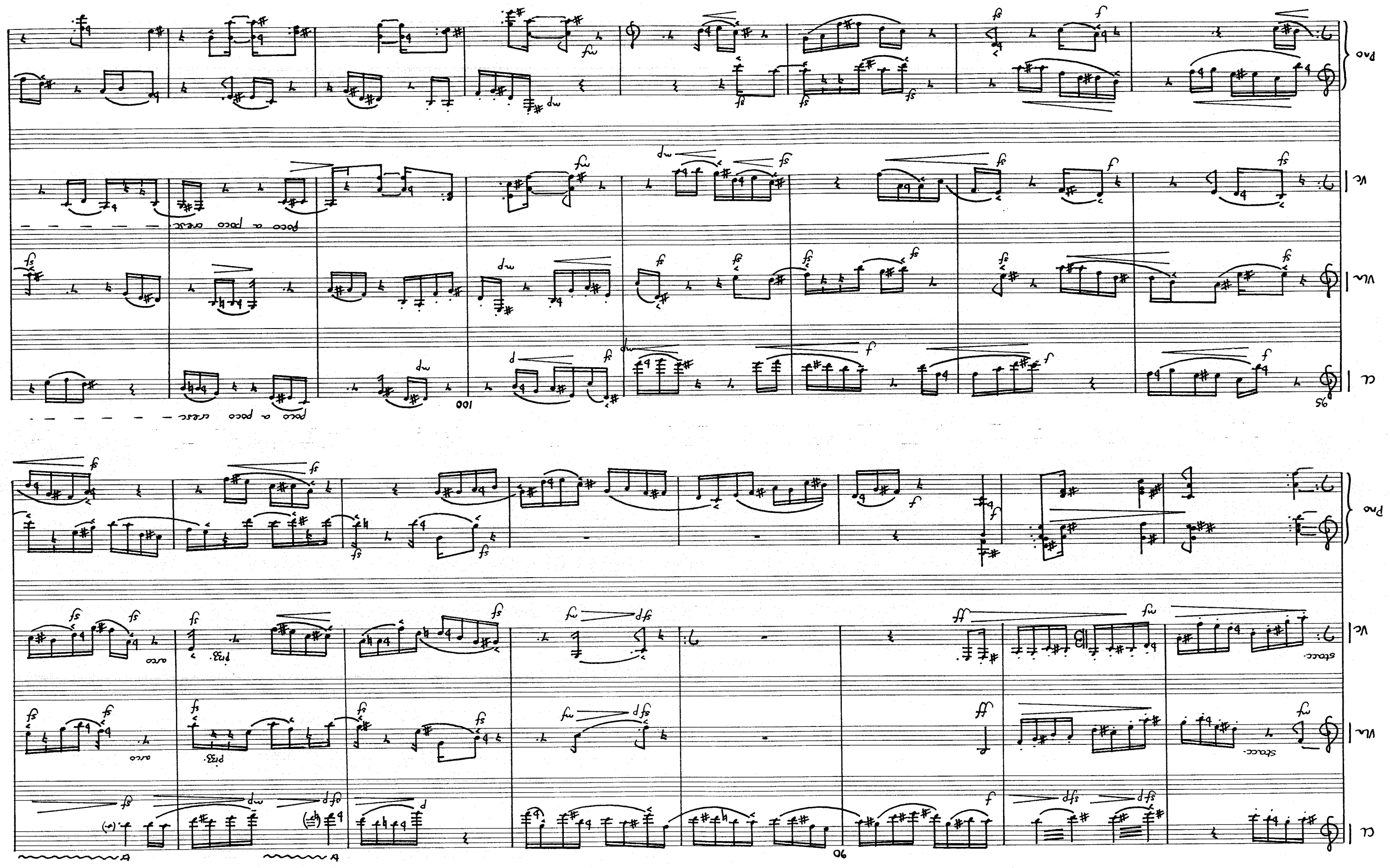

Cl.
Vln
Vc
Pno

105

110

sul pont

ord.

sul pont

ord

♩=50
molto meno mosso

115

sul pont.

ord.

sul tasto

sul pont.

ord.

sul tasto

espress.

espress.

*Pedal each chord unless indicated otherwise.

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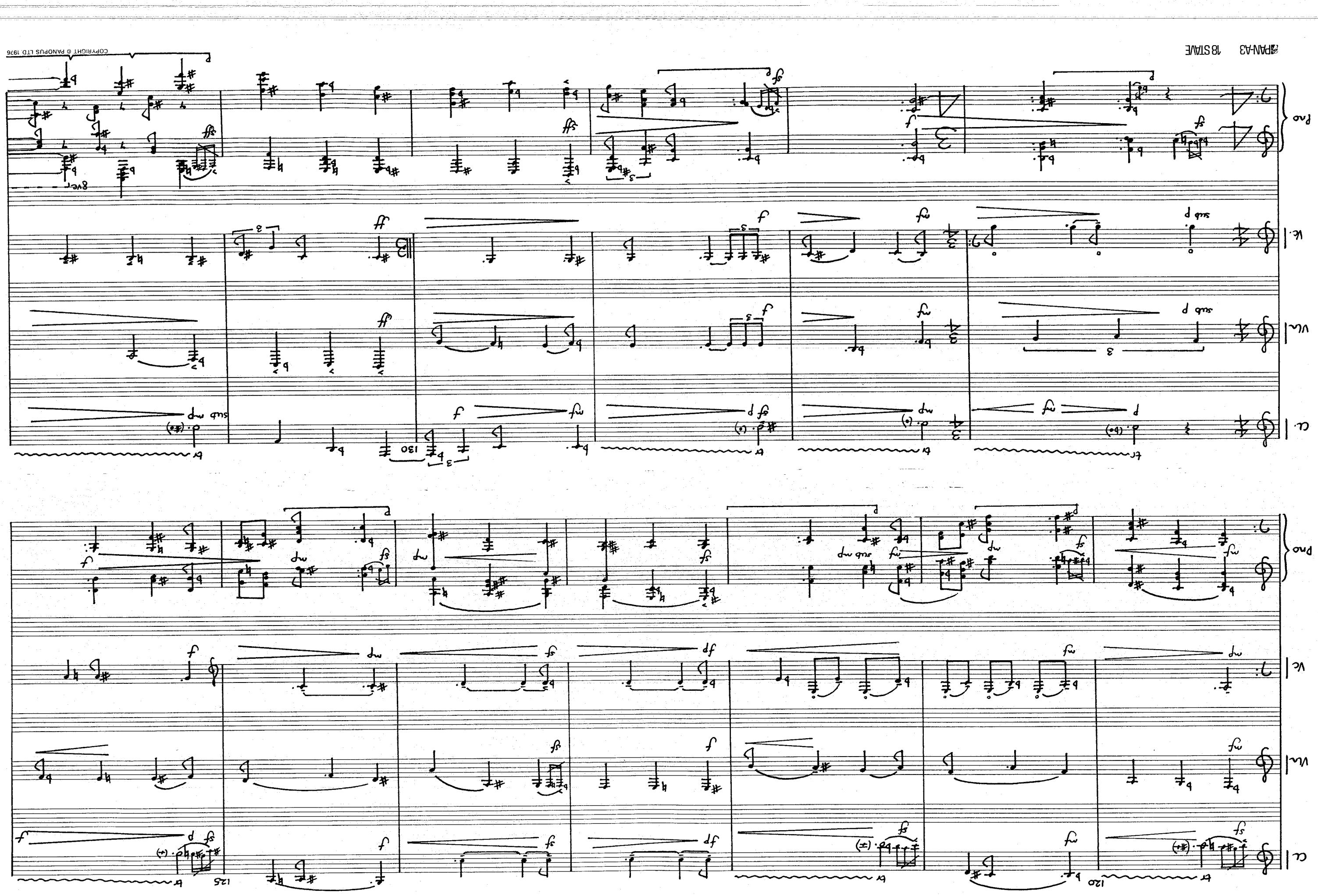

PAN-A3 18 STAVE

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poco più mosso ♩=72

poco rubato

135

Cl.

Vn.

Vc.

Pno

(depress silently)

con sord.

senza sord.

sul tasto

140

145

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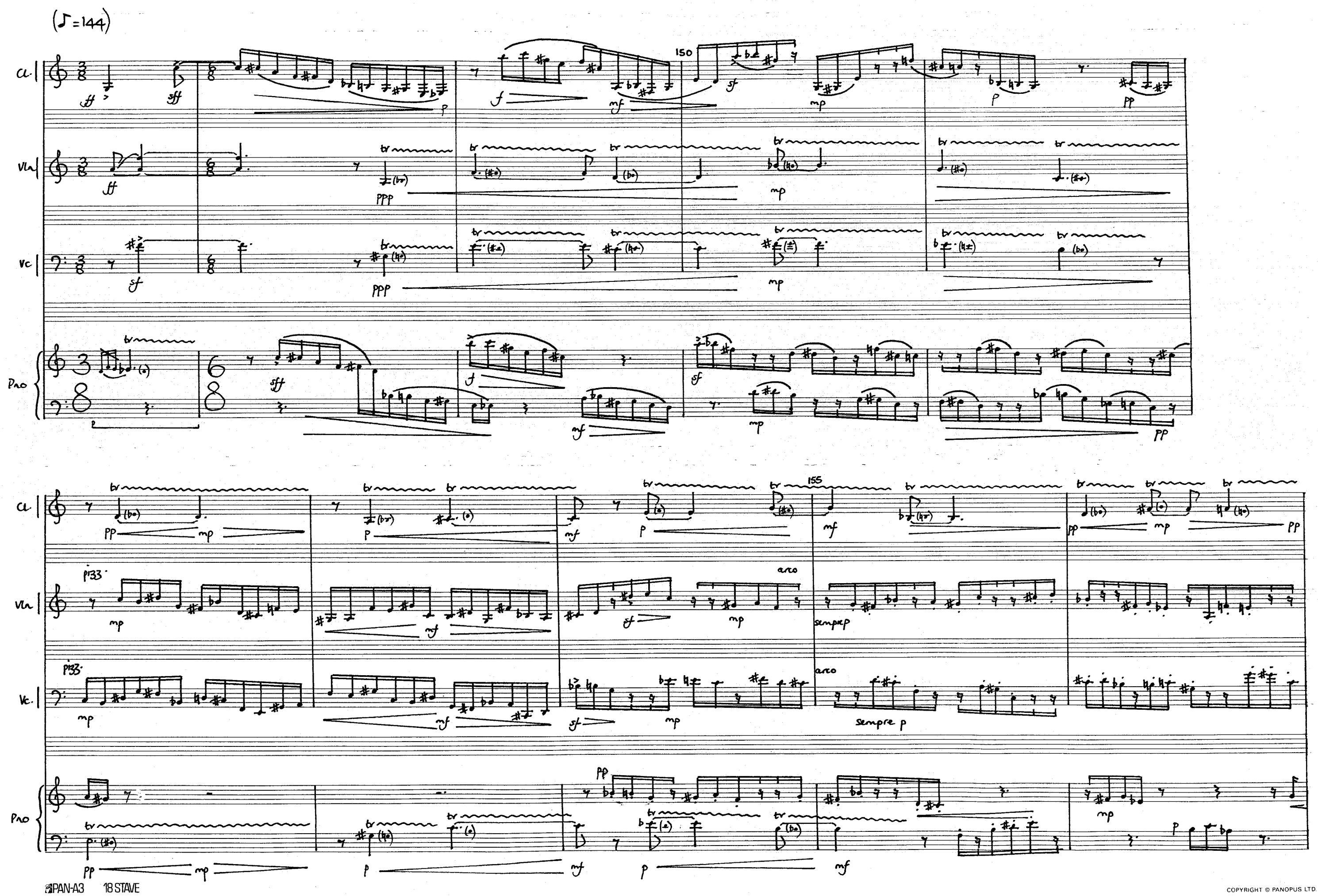

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poco rall.

subito ♩ = 50

Cl.

pp

p

ppp

Vn.

pp

Vc.

pp

p

(as if suspended)

a niente

Pno

mf

p

Keely Hodgson Sept. 1988

ANNUNCIATION

UNIV DUNELM

Annunciation was written in response to a call for pieces to be played by the percussion quartet Synergy, as part of the Yorkshire Arts Young Composers' Award, at the 1990 Huddersfield Contemporary Music Festival. At that time I had been reading poetry by Elizabeth Jennings. Two poems, The Annunciation and The Visitation, both giving a retrospective view of the Angel Gabriel's annunciation to the Virgin Mary, caught my imagination. It seemed to me that the various pitched and unpitched instruments contained within the percussion quartet would be ideally suited to convey the impact of this event; the dramatic visual and aural images that might have accompanied the angel, as well as Mary's response to his power, brilliance and glory that undoubtedly continued to resonate in her thoughts long after the event had taken place.

Biblical descriptions furnished me with various images of angels: firstly, from the Book of Daniel (Ch.10,vs.5-6) where, in a vision, Daniel sees a man whose 'body was like chrysolite, his face like lightning, his eyes like flaming torches, his arms and legs like the gleam of bronze, and his voice like the sound of a multitude'. Secondly, in the Book of Revelation, John sees the same man whose 'voice was like the sound of rushing waters' (Ch.1,v.14). Also, in chapter 14 one finds the description: 'And I heard a sound from heaven like the roar of rushing waters and like a loud peal of thunder. The sound I heard was like that of harpists playing their harps'.

Before writing the piece, I assigned various individual timbres and combinations of timbres to specific images associated with the angel. Throughout the piece Mary is associated with the vibraphone playing alone and in combination with the glockenspiel. Thus the piece divides into eight sections, each one forming part of the musical portrait of the annunciation: firstly, Mary in prayer; the angel's descent accompanied by a loud peal of thunder and the roar of rushing waters played by unpitched percussion; Mary's prayer in response to the angel; the angel's arms and legs 'like the gleam of burnished bronze'; an all-consuming dance of unpitched percussion representing the 'sound of a multitude', in which Mary herself is then caught up. This leads to the climax of the work, both in terms of harmony, where vibraphone, glockenspiel and both marimbas play sweeping chords 'like harpists playing their harps', and in terms of rhythm, played by unpitched percussion 'like the roar of rushing waters'. In my revisions to the work I have extended this particular section to give a more dramatic effect. This culminates in a final crash of chords, a combination of

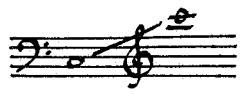
pitched and unpitched instruments, representing, perhaps, the angel's body 'like chrysolite'. The piece ends with Mary's song of quiet acceptance, still surrounded by the resonance of the encounter.

Keely Hodgson

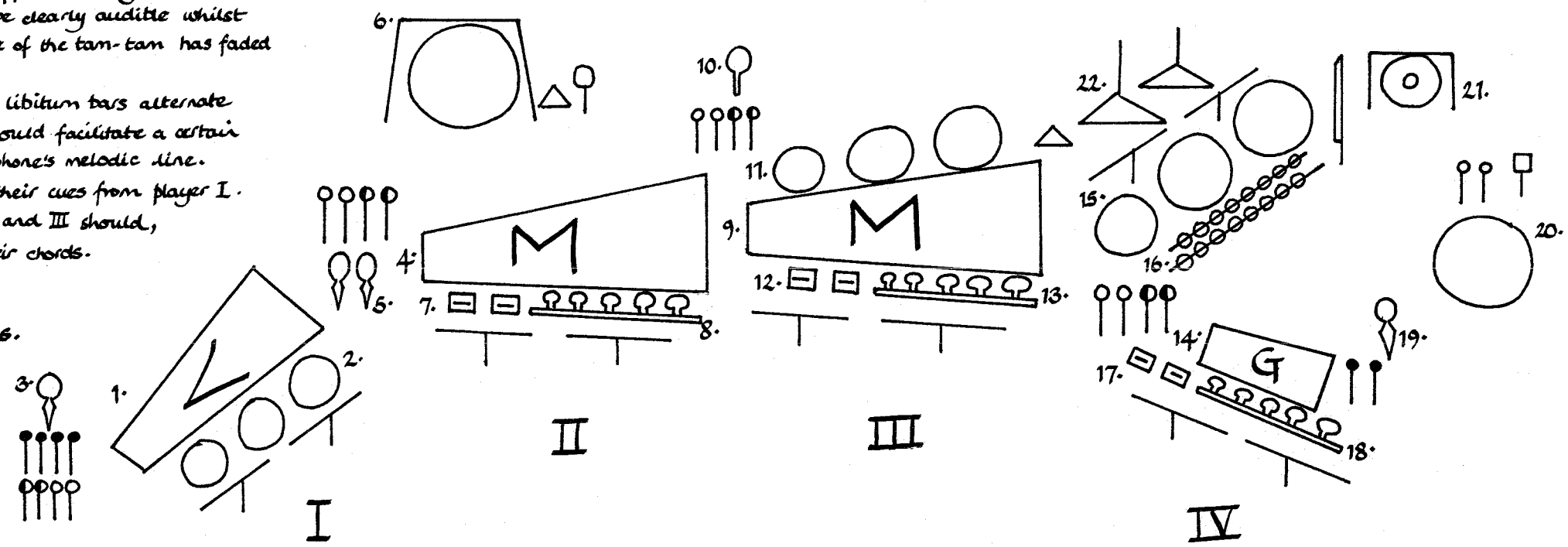
Keely Hodgson

Annunciation

NOTES:

1. Range of 2 marimbas. 
2. Accidentals are often marked as precautionary, but, as a general rule, they apply to the same pitches in a bar, within the same register.
3. Glockenspiel sounds 2 octaves higher than written.
4. At [I] the 2 marimbas should appear to emerge from the resonating tam-tam. They should be clearly audible whilst starting to play before the resonance of the tam-tam has faded completely.
5. From [I] to the end of the piece, ad libitum bars alternate with bars in strict tempo. This should facilitate a certain meditative character in the vibraphone's melodic line. Players II, III and IV should take their cues from player I. In the ad libitum bars, players II and III should, as far as possible, synchronize their chords.

Duration: approx. 7 mins.



Perc. I

1. Vibraphone
2. 3 congas
3. 1 maraca

Perc. II

4. Marimba
5. pair of maracas
6. Tam-tam
7. 2 wood blocks
8. 5 temple blocks

Perc. III

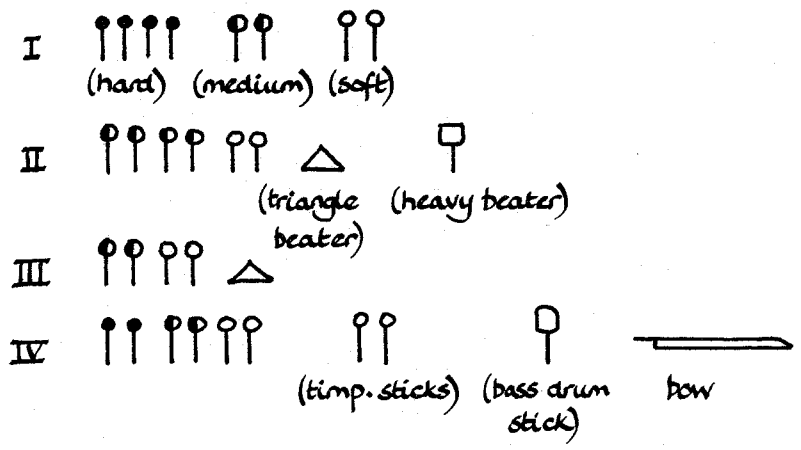
9. Marimba
10. Shaker
11. 3 Japanese drums
12. 2 wood blocks
13. 5 temple blocks

Perc. IV

14. Glockenspiel
15. 3 Japanese drums
16. Crotales (lower octave)
17. 2 wood blocks
18. 5 temple blocks
19. 1 maraca
20. Bass drum
21. Peking opera gong (small)

22. 2 suspended cymbals (low, high)

Beaters and sticks:



UNIV DUNELM

Annunciation

KEELY HODGSON

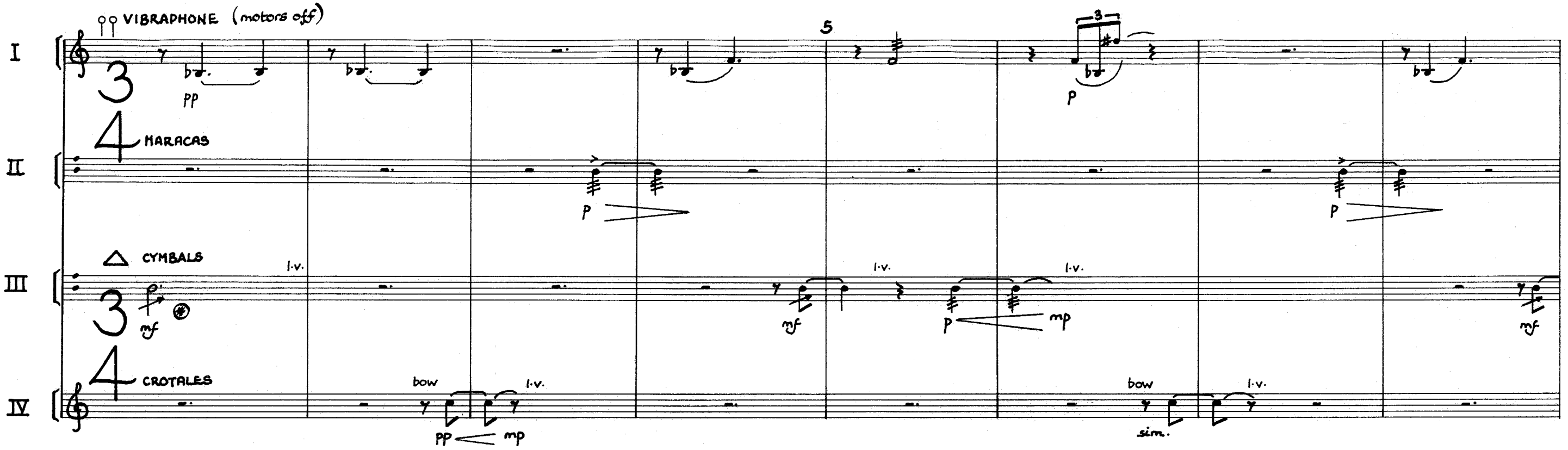
♩ = 56

I VIBRAPHONE (motors off)

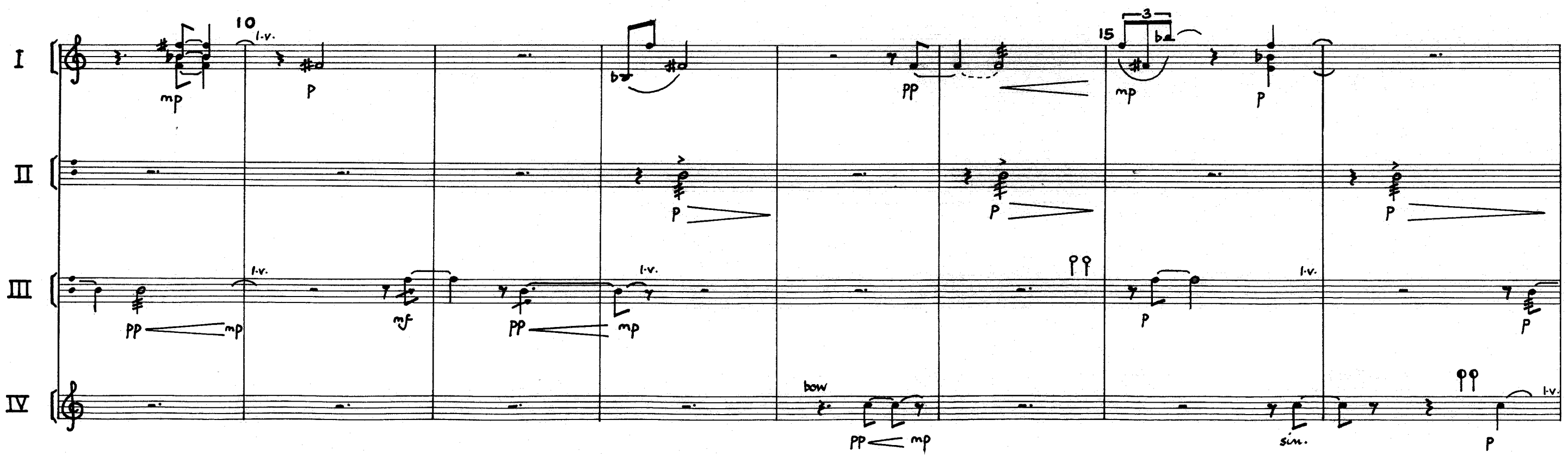
II MARACAS

III CYMBALS

IV CROTALES



(*) percussionist draws the triangle beater across the top of the cymbal in a swift movement.



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I

II

III

IV

20

TAM-TAM

GLOCK.

25

A poco a poco accel

CONGAS

rim

JAPANESE DRUMS

BASS DRUM

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♩ = 72

30

I

II

III

IV

l.v.

(*) percussionist draws the triangle beater across the front side of tam-tam in a vident upward movement.

35

TEMPLE BLOCKS

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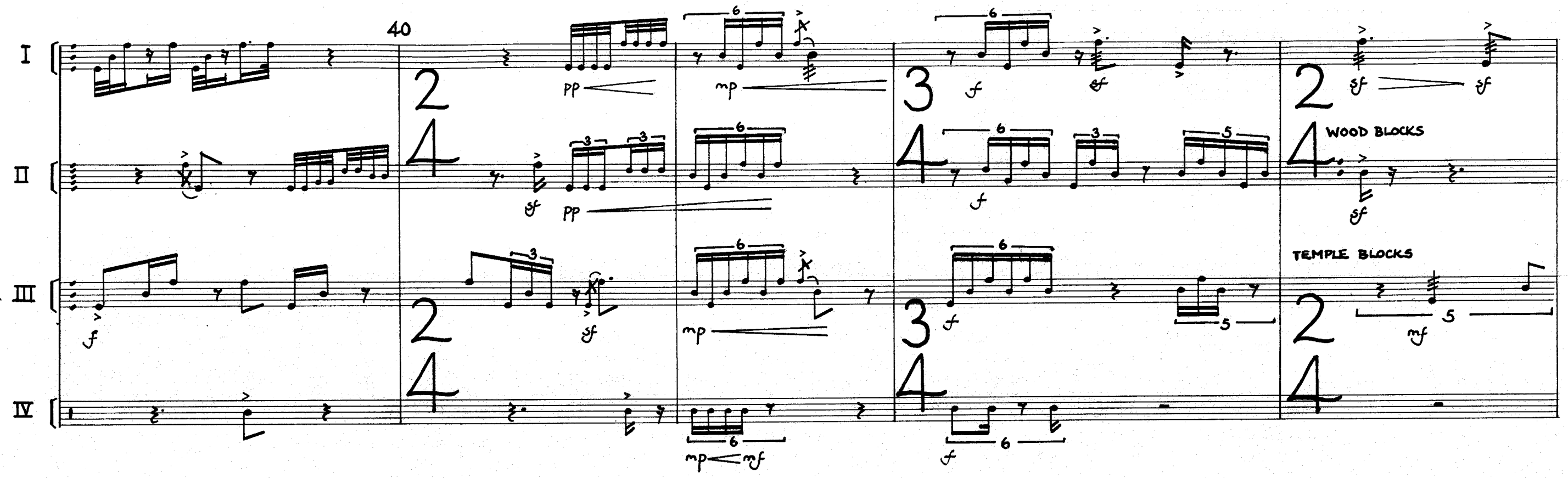
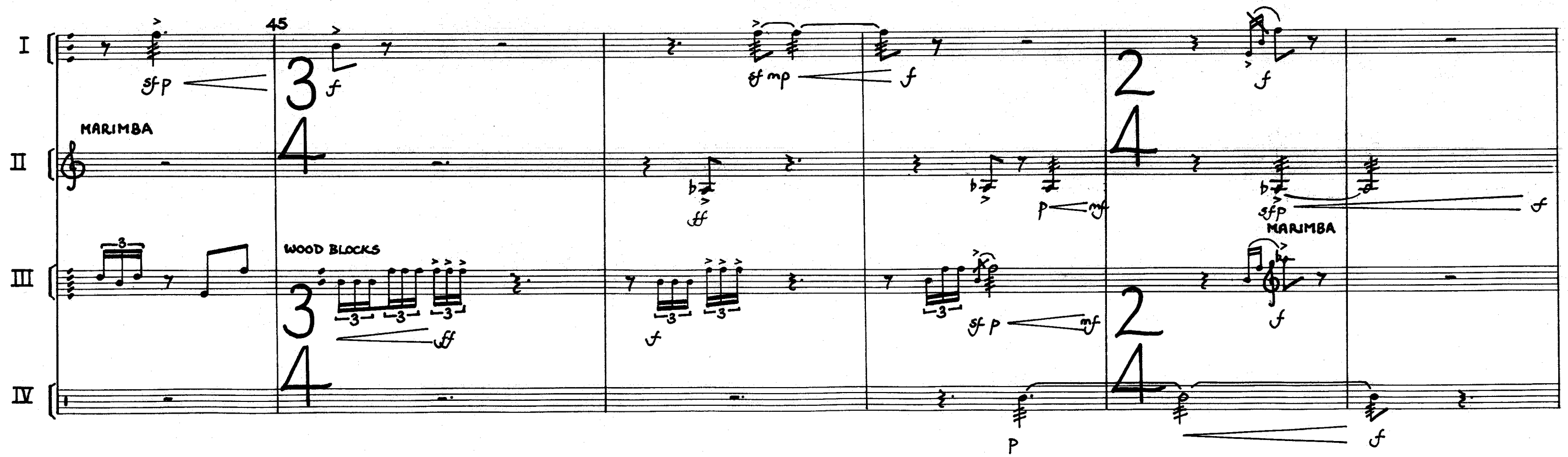


poco a poco più mosso



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♩ = 80

50

I

mp

MARACA

f sfp sfp ff

rall. ♩ = 60

VIBRAPHONE

B

55

mp

II

MARACAS

sfp f sfp

sf mp

TAM-TAM

III

TEMPLE BLOCKS

mp

WOOD BLOCKS

f

SHAKER

sfp mf ff

CYMBALS

pp mf

l.v.

IV

f

MARACA

sfp sfp ff

CROTALES

bow

p

60

I

mp

mp

II

p

p

pp

III

mp

l.v.

l.v.

l.v.

IV

mf

l.v.

sim.

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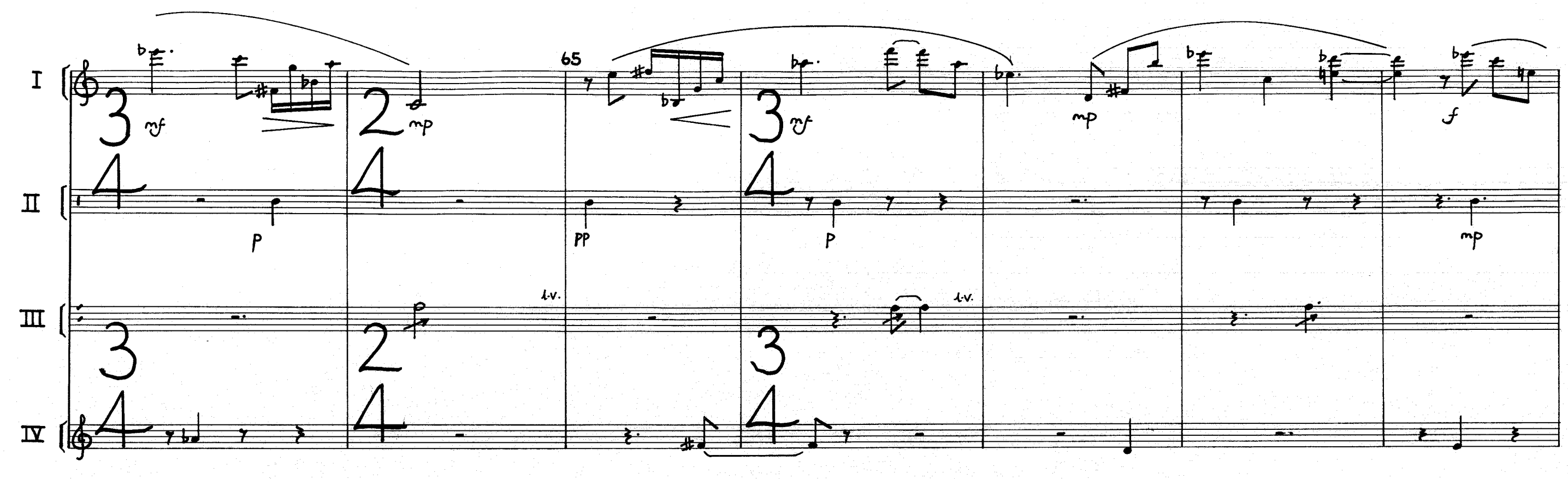

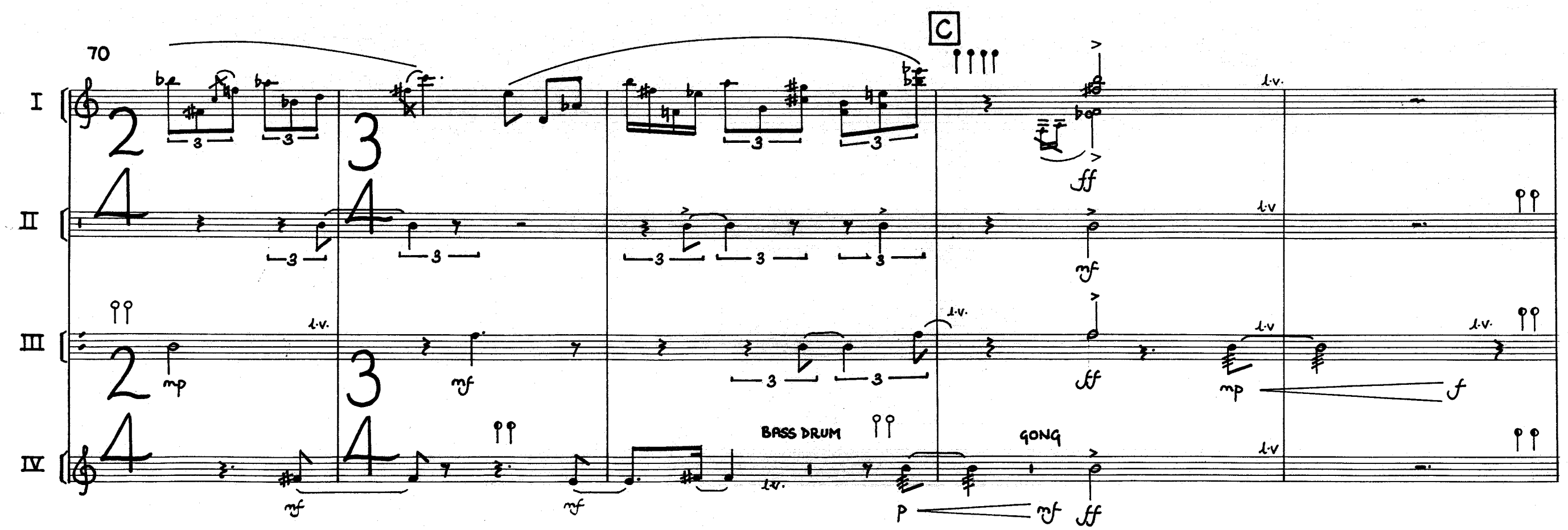

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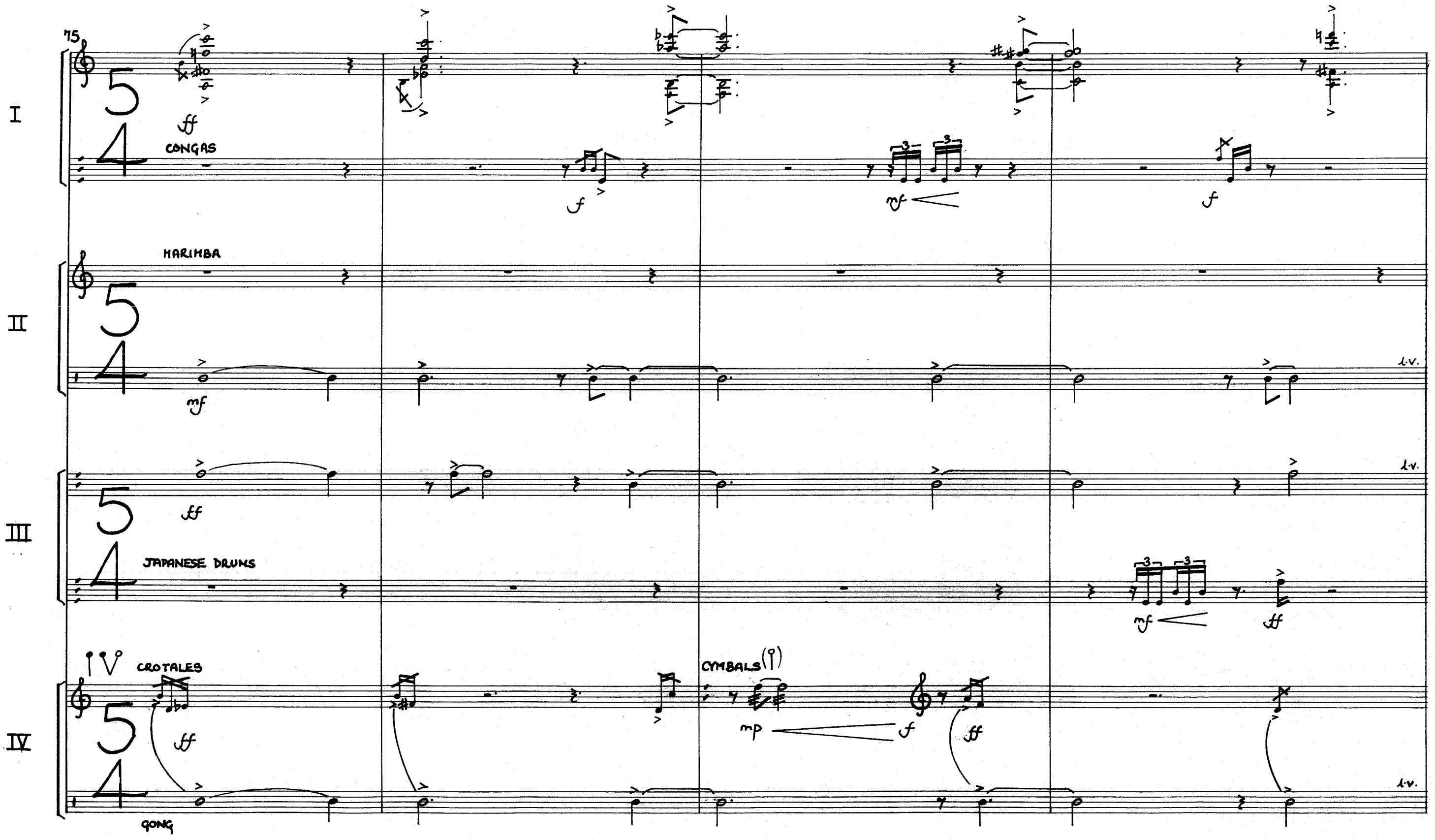

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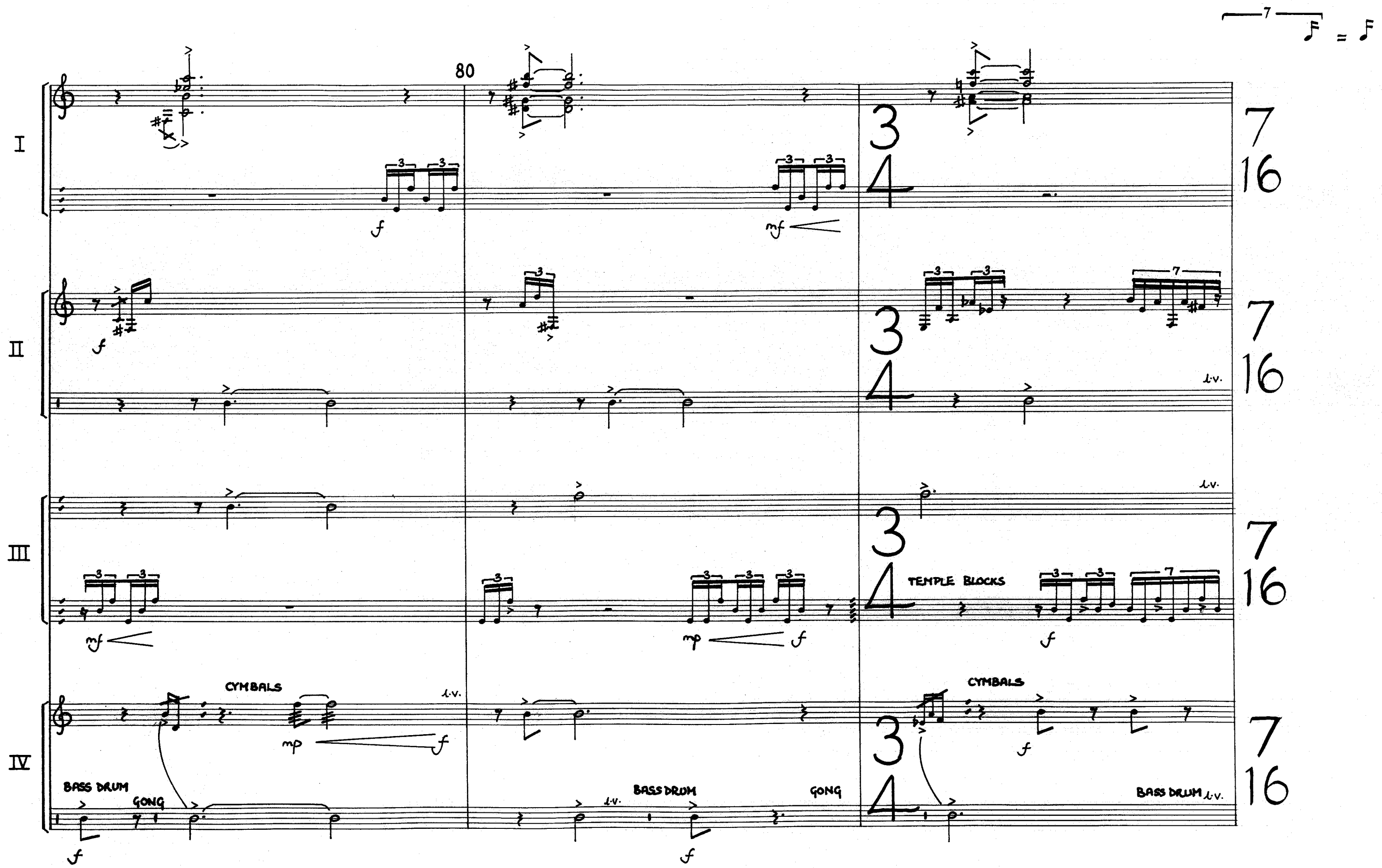

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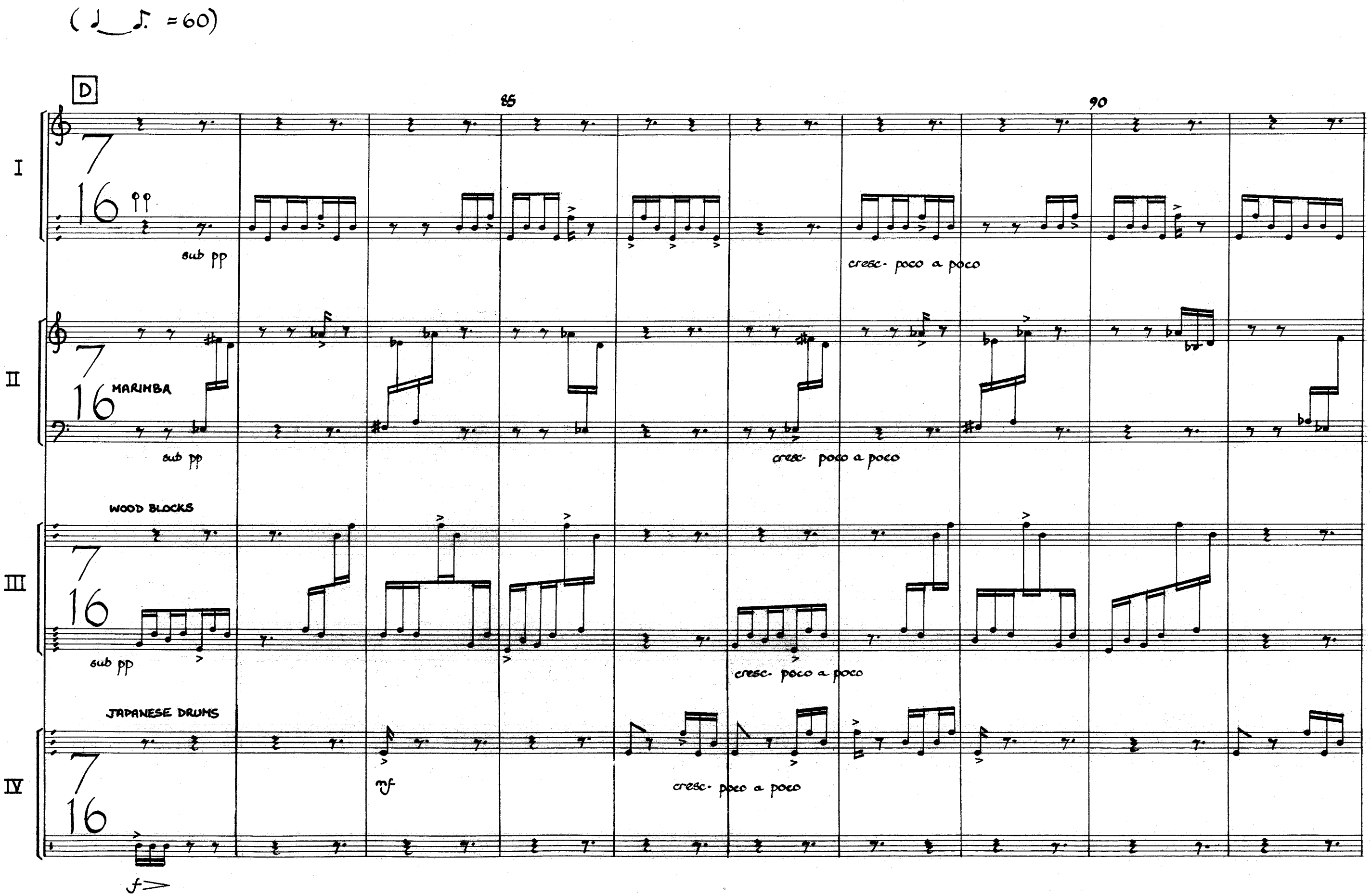

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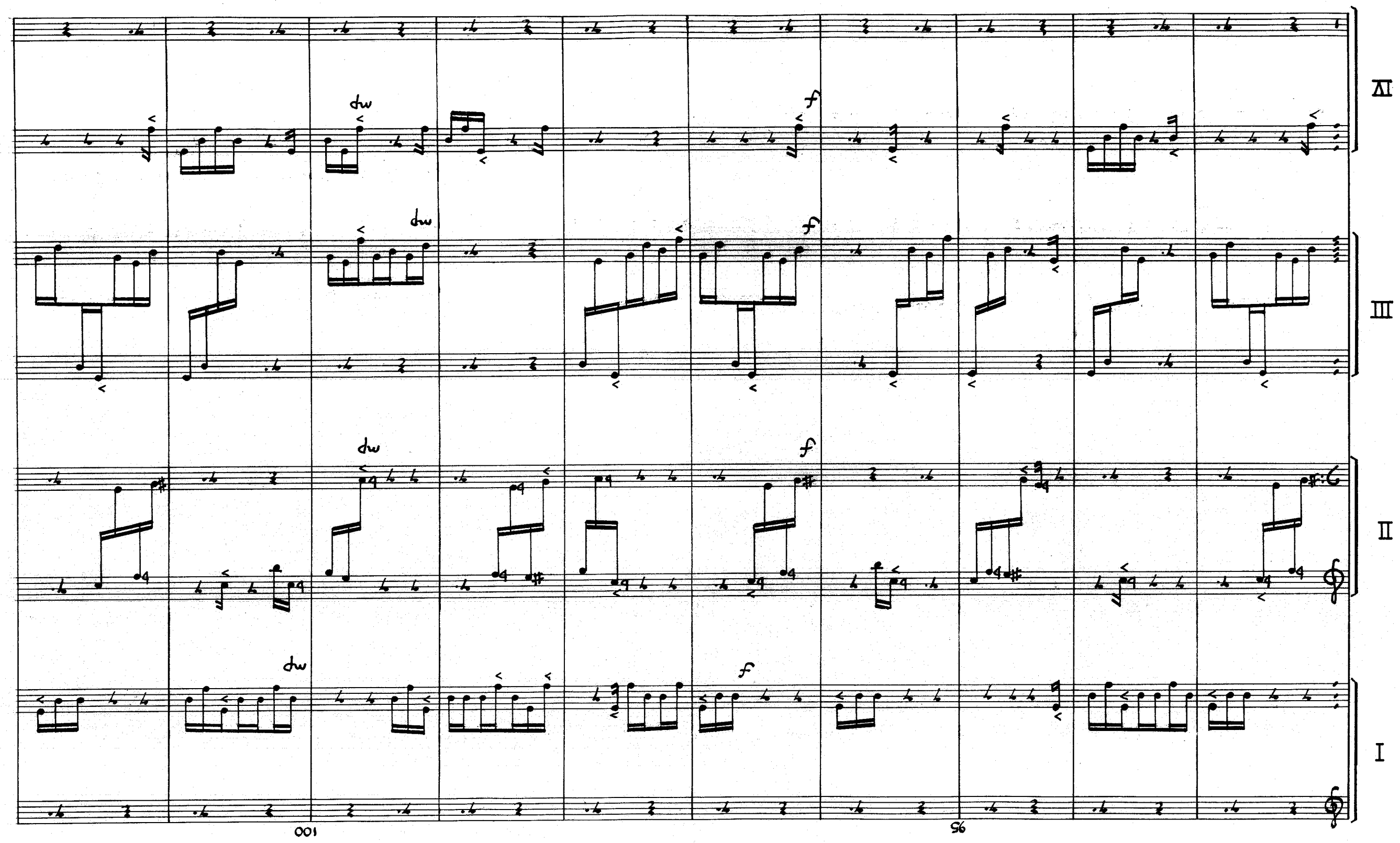

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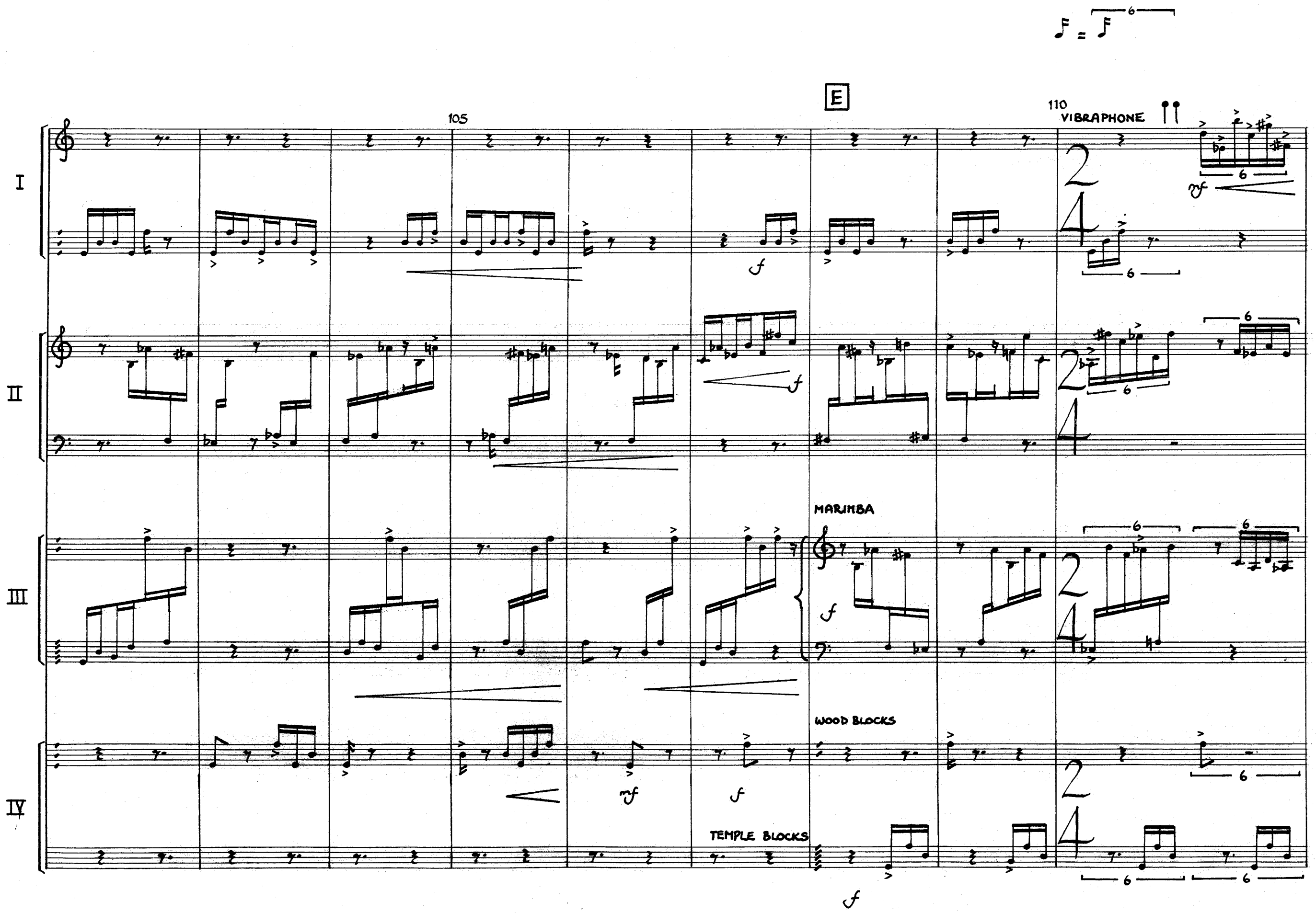

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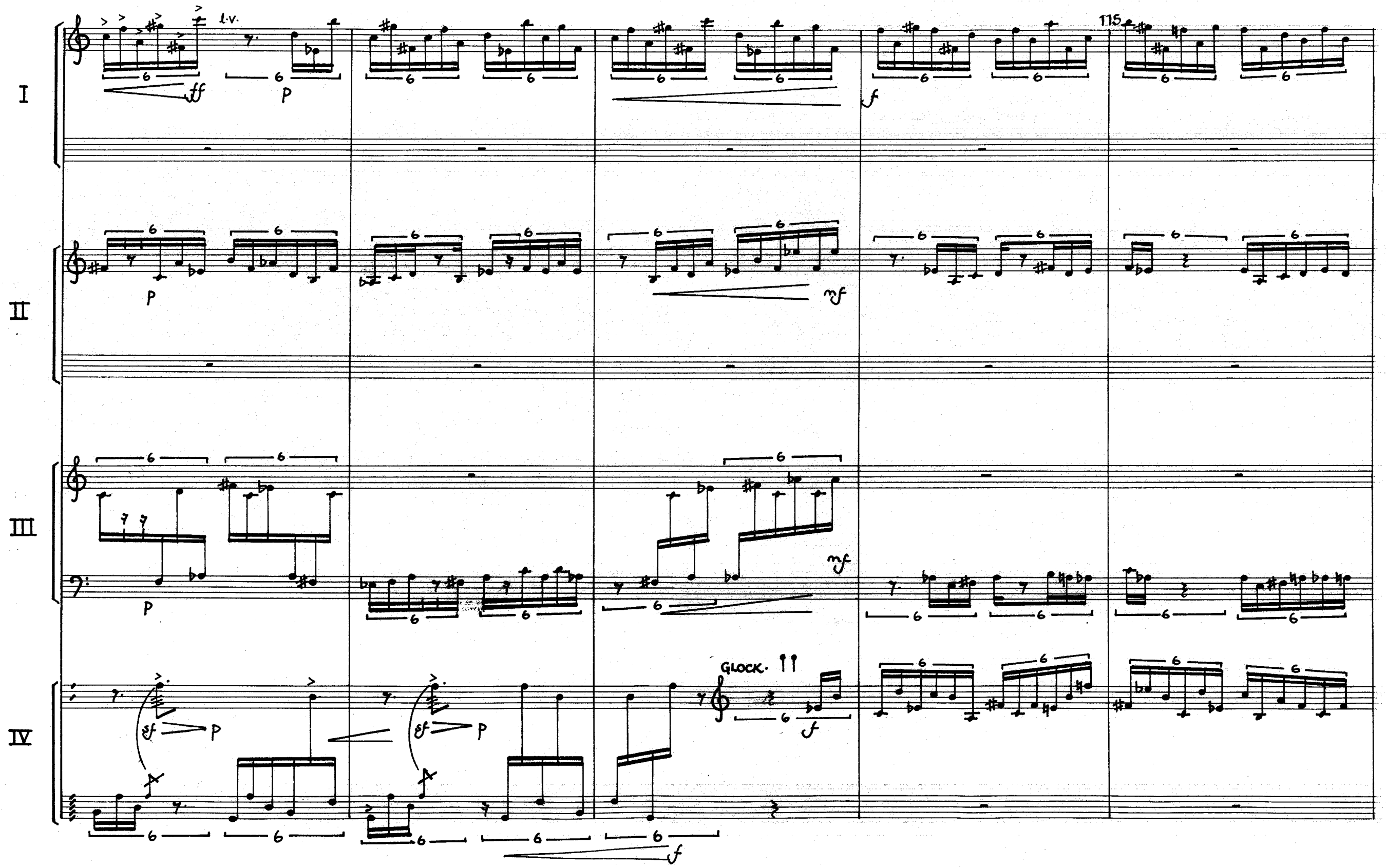

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poco meno mosso

F

I

II

TAM-TAM

III

JAPANESE DRUMS

IV

CYMBALS

GONG

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meno mosso (♩ = 56)

120

I

II

III

IV

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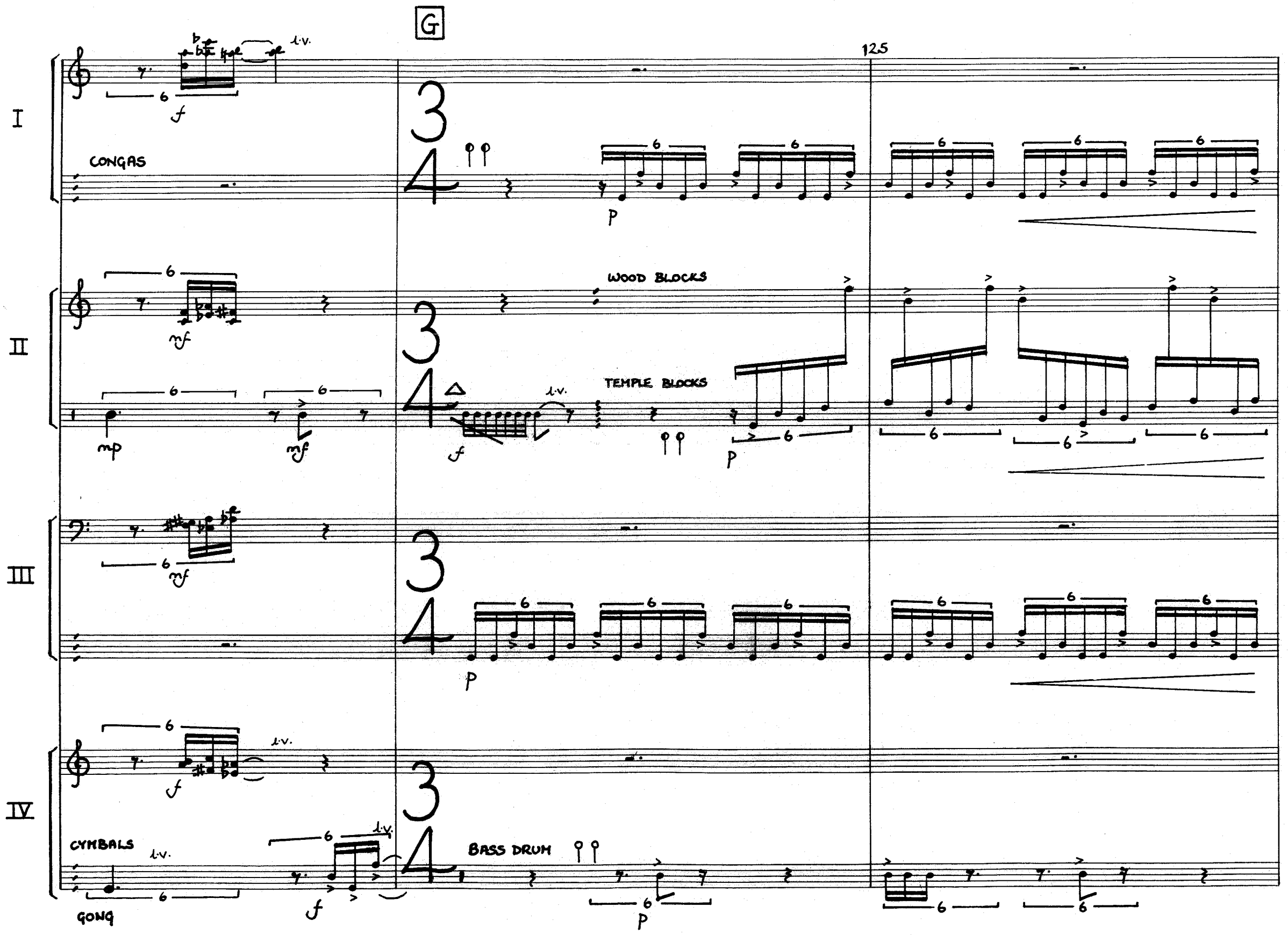

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poco a poco accel.

I

II

III

IV

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♩=80

130

I

II

III

IV

fff

fff

fff

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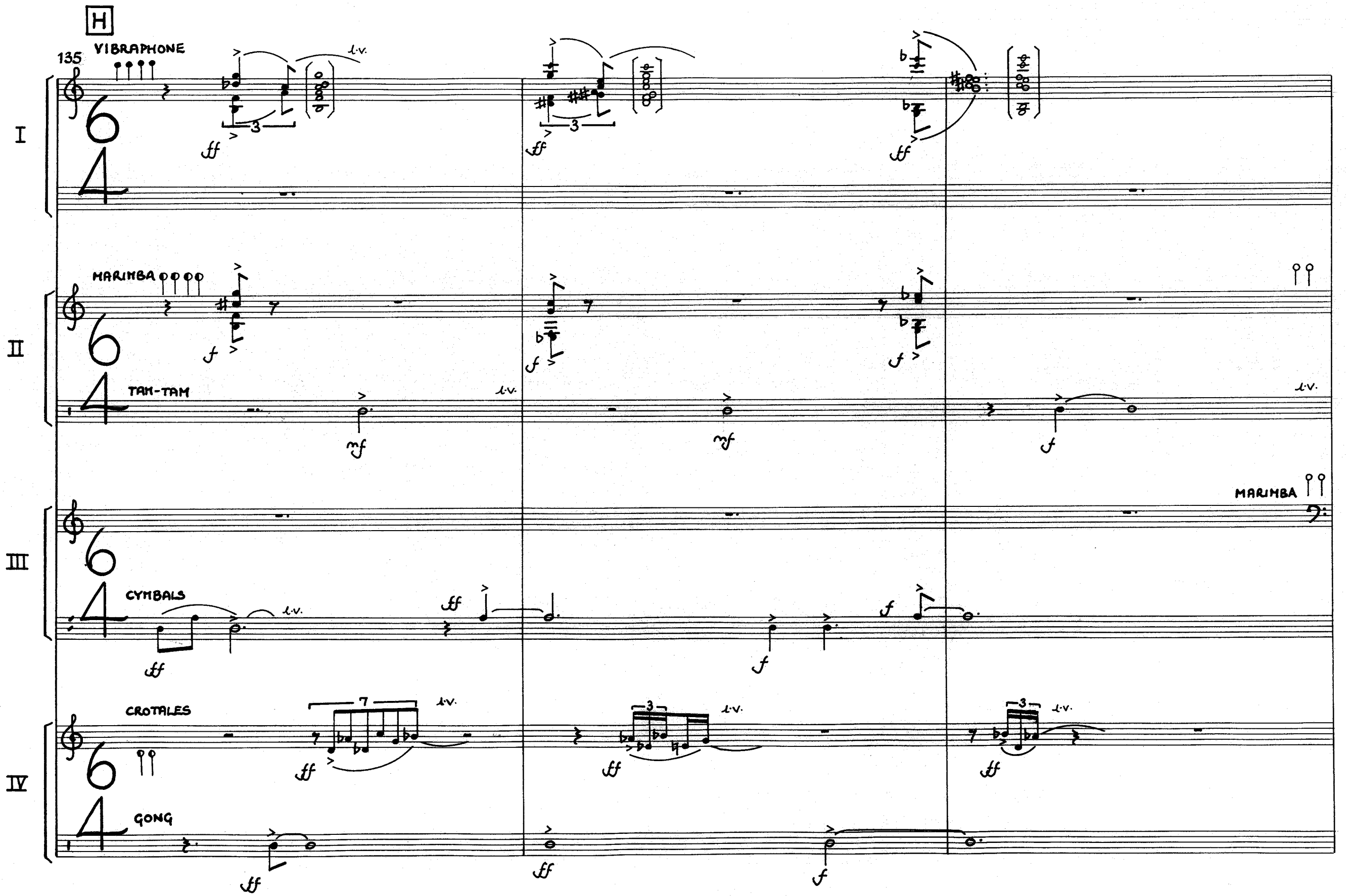

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I

poco meno mosso ♩=56

ad libitum — a battuta — ad lib. — a battuta

I VIBRA. — II MARIMBA — III MARIMBA — IV GLOCK.

140 — l.v.

145 — ad lib. — J — a battuta — ad lib. — l.v.

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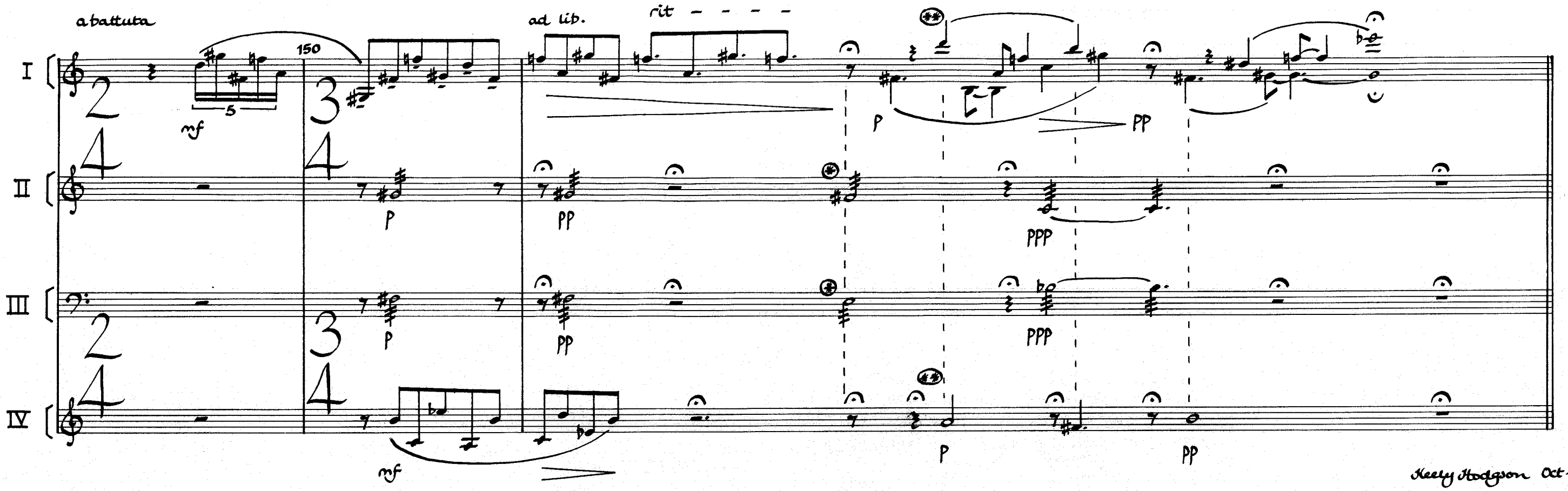

Keely Hodgson Oct-1990
rev. July 1991

(*) player I gives cue to players II and III

(**) the dotted line | indicates that the vibraphone and glockenspiel pitches should, as far as possible, be synchronized.

UNIV DUNEDIN

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MAGNIFICAT

This setting of the words found in The Book of Common Prayer, taken from St. Luke's Gospel, does not follow the conventional pointing by which it would be sung in psalm-chant fashion. Instead it is a free setting of the words which attempts, through harmonic and rhythmic means, to conjure up many of the vivid poetic images contained in the text. Antiphonal effects afforded by the division of the singers into two choirs, are used to convey the powerful images suggested by such lines as: 'He hath showed strength with his arm' and 'He hath scattered the proud'.

My intentions when planning the harmonic structure of Magnificat were to create memorable and singable lines which would have a link with conventional diatonic harmony whilst forming, at the same time, more complex harmony in combination with eachother. Most of the chord structures were derived from particular combinations of intervals which, to my ear, had a specific colouristic quality, thereby evoking the essence of words such as 'soul', 'blessed', 'magnified' and 'glory'. The interval most frequently heard throughout the piece is the major second. Indeed it forms the axis point of many of the chord structures and often passages will begin or finish with a sustained major second.

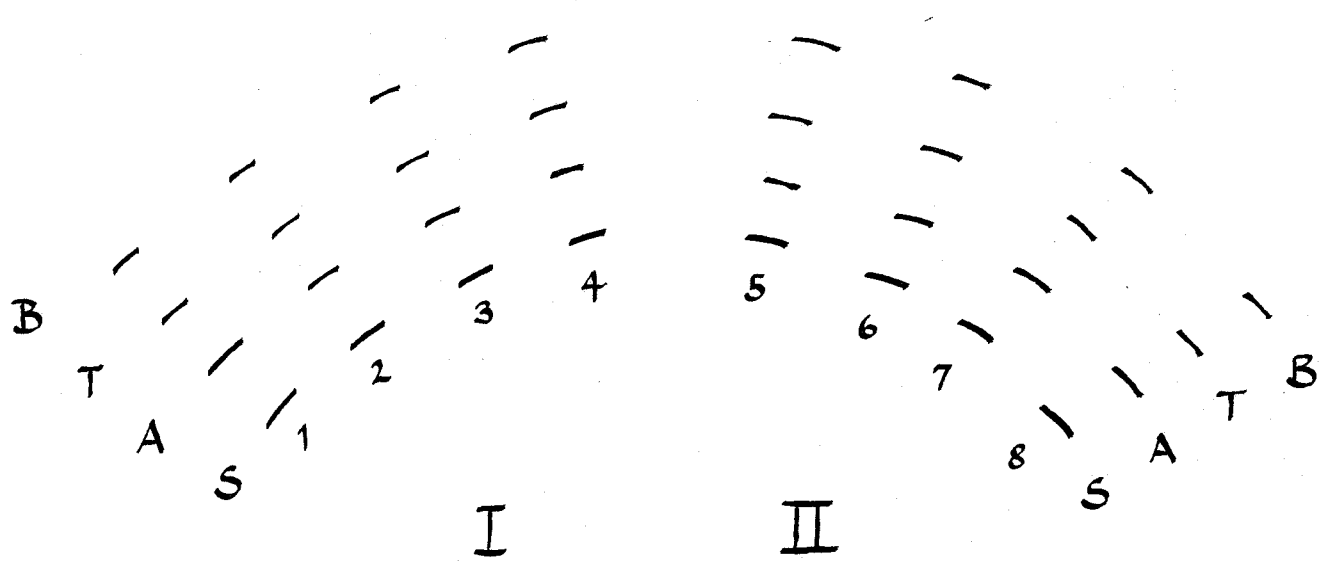
The structural pillars of the work occur at the points where the music is conveying the most powerful or striking imagery: 'And his mercy is on them that fear him'; 'He hath showed strength'; 'He hath put down the mighty; 'Glory be..' and 'World without end'. Between these pillars a succession of waves of varying climactic proportions carry the music along.

Since the Magnificat is essentially the song of one woman, Mary, I have deliberately highlighted the women's voices, often giving them the more shapely or florid lines and using the men's voices as a mere harmonic support. For example, in the passage beginning 'And his mercy is on them' the men are to sing a four-note chord to the word 'mercy', with the direction 'bell-like', whilst soprano and alto soloists sing florid lines in tempo rubato. Similarly, later on in the piece, the men repeat the words 'humble and meek' whilst the women highlight the word 'exalted' within a repeated chord sequence. Here, as in the passage which sets the words 'World without end' - where a cloud of free-floating soprano and alto soloists sing against the rest of the choir - the quality of the women's voices may also conjure up images of the heavenly hosts.

Keely Hodgson

MAGNIFICAT

for unaccompanied chorus



duration: 6'20

UNIV DUNEDIN

Magnificat
S. Luke 1

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his hand-maiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our fore-fathers, Abraham and his seed forever.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

The Book of Common Prayer

Magnificat

♩ = 56

Keely Hodgson

S 1-4 5-8 A 1-4 5-8 T 1-4 5-8 B 1-4 5-8

(*) singers hum with lips closed

mag - - - - ni-fy the Lord
mag - - - - ni-fy the Lord
mag - - - ni-fy the Lord
mag - - - ni-fy the Lord
mag - - - ni-fy the Lord Lord
Lord
Lord
Lord

and my spi - rit spi - - rit
and my spi - - rit my spi - - - - rit my spi - - rit spi - rit spi - rit hath re-
and my spi - - rit my spi - - rit my spi - rit hath re-
spi - - rit my spi - - - rit my spi - rit hath re-
spi - rit spi - - rit hath re-
spi - - - - rit hath re-
spi - rit hath re-
spi - rit hath re-

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S: joiced re- | joiced in | God in God my sa- viour my sa- - viour. | For the hath re- garded the hath re-
A: joiced re- | joiced | God in God my sa- viour. | For the hath re- garded the
T: joiced re- | joiced re- | joiced in God re- joiced | for the
B: joiced re- | joiced re- | joiced re- joiced

S: gar-ded the low- li- ness of his hand-mai- - den | For be-hold from hence-forth all
A: gar- - ded the low- li- ness of his hand-mai- - den | all
T: hath re-gar- - ded the low- li- ness | all
B: gar-ded the low- li- ness | all

Più mosso ♩= 72

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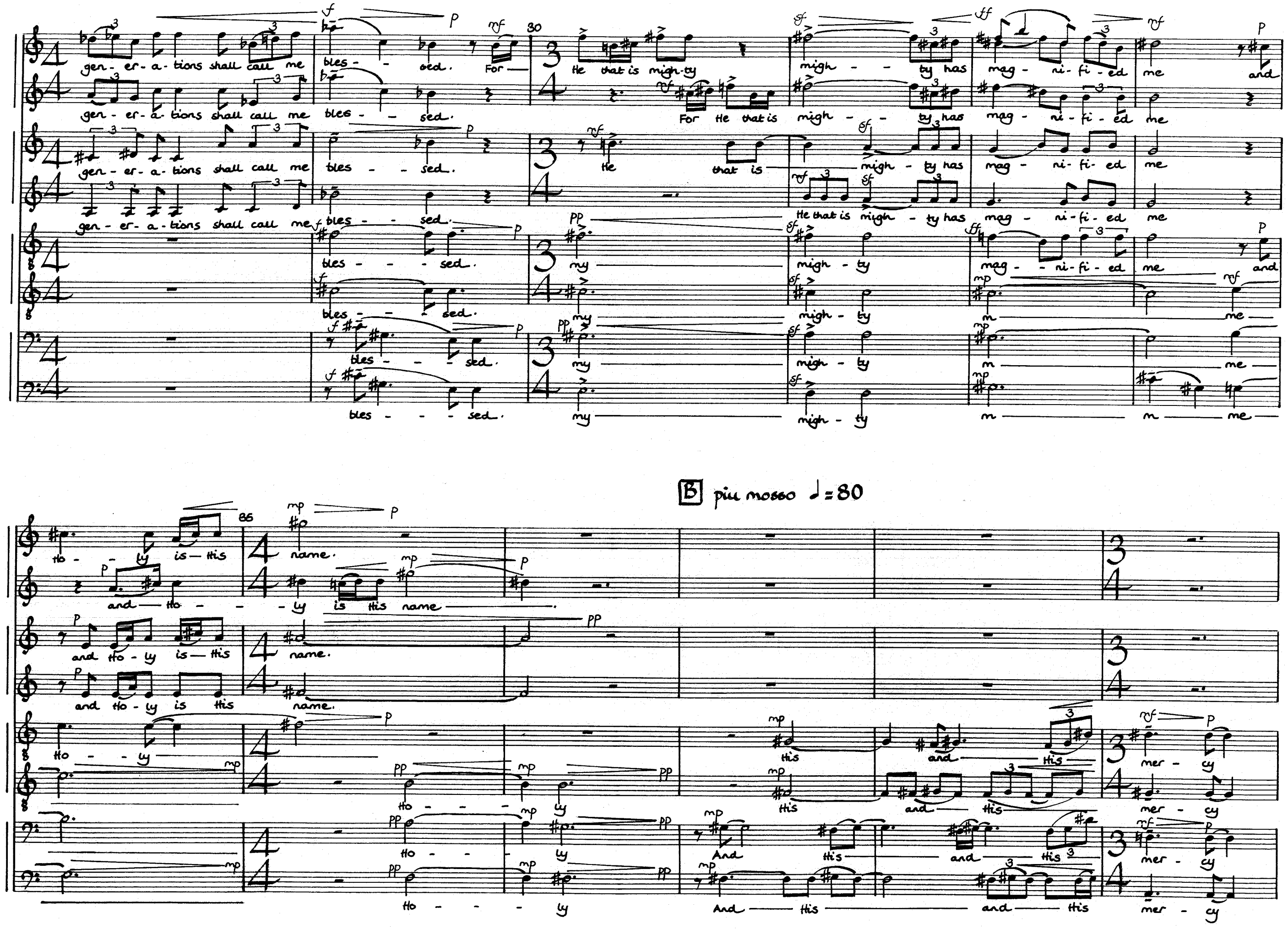

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40 41a 42 43 44 46

S 1–4: His mer - - - cy

A 1–4: His mer - - cy

S 1–4 / A 1–4: is on them — on them — on them — on them — on them that fear

S 1–4 / A 1–4: is on them (bell-like)

T 1–4 / T 5–8: mer - - - cy His mer - - - cy

B 1–4 / B 5–8: mer - - - cy His mer - - - cy

45

poco fp

(*) from this point sopranos and altos are non-synchronized and tempo rubato.

(**) Conductor gives cue for Tenor and Bass entry, S3 and A1 stop singing at 42

(***) Conductor waits for female voices to complete their lines, then cues tenors and basses.

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poco a poco accel - - -

poco a poco rall. ♩=80

55 60

S 1-4: a - - tions, all gen - er - a - - tions, all gen - er - a - tions.

S 5-8: a - - tions, all gen - er - a - - tions, all gen - er - a - tions.

A 1-4: a - - tions, all gen - er - a - - tions, gen - er - a - - tions

A 5-8: a - - tions, all gen - er - a - - tions, gen - er - a - - tions

T 1-4: a - - tions, all gen - er - a - - tions, all gen - - er - - a - tions.

T 5-8: a - - tions, all gen - er - a - - tions, all gen - - er - - a - tions.

B 1-4: a - - tions, all gen - er - a - - tions, gen - - er - - a - tions.

B 5-8: a - - tions, all gen - er - a - - tions, gen - - er - - a - tions.

C
(♪ = 160)

I

S 1,2: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
S 3,4: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
A 1,2: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
A 3,4: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
T 1,2: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
T 3,4: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
B 1,2: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm
B 3,4: He hath show-ed strength — He — He hath showed strength strength with his arm strength with — his arm

II

S 5,6: He hath show-ed strength — He hath showed strength strength with his arm strength with
S 7,8: He hath show-ed strength — He hath showed strength strength with his arm strength with
A 5,6: He hath show-ed strength — He hath showed strength strength with his arm strength with
A 7,8: He hath show-ed strength — He hath showed strength strength with his arm strength with
T 5,6: He hath show-ed strength — He hath showed strength strength with his arm strength with
T 7,8: He hath show-ed strength — He hath showed strength strength with his arm strength with
B 5,6: He hath show-ed strength — He hath showed strength strength with his arm strength with
B 7,8: He hath show-ed strength — He hath showed strength strength with his arm strength with

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D

(detached and spiky)

I

strength with his arm gliss. (m)

II

his arm he hath sca - ttered scat-tered the proud, proud

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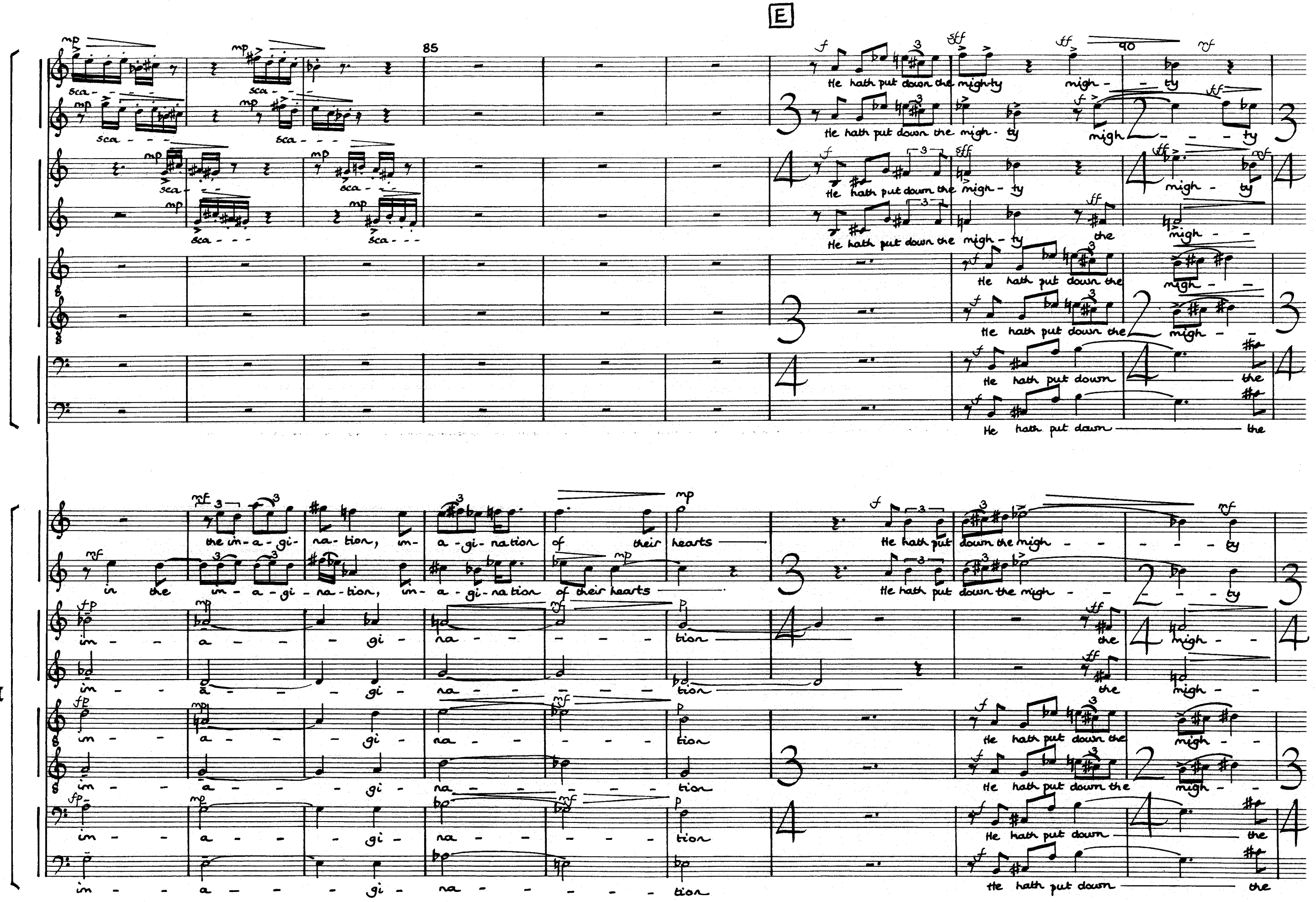
E
85
90
I
II
sca - - -
He hath put down the mighty
mighty
mighty
the
the in-a-gi-na-tion, im-a-gi-nation of their hearts
in the im-a-gi-na-tion, im-a-gi-nation of their hearts
im - - a - - - gi - na - - - - - tion
He hath put down the mighty
He hath put down the mighty
He hath put down the mighty

95

I

He hath put down the migh - - ty, migh - ty and hath ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted

He hath put down the migh - - ty, migh - ty and hath ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted, ex - al - ted

He hath put down the migh - - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

He hath put down the migh - - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

-ty migh - - - ty, migh - ty from their seat their seat the hum - - ble and meek, the hum - - ble and

-ty migh - - - ty, migh - ty from their seat their seat the hum - - ble and meek, the hum - - ble and

mighty from their seat from their seat their seat the hum - ble and meek, the hum - - ble and

mighty from their seat from their seat their seat the hum - ble and meek, the hum - - ble and

II

migh - - ty migh - - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

migh - - ty migh - - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

-ty He hath put down the migh-ty, migh - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

-ty He hath put down the migh-ty, migh - - ty and hath ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - - ted, ex - al - ted, ex - al - ted

-ty migh - - - ty, migh - ty from their seat, their seat the hum - ble and meek, the hum - - ble and

-ty migh - - - ty, migh - ty from their seat, their seat the hum - ble and meek, the hum - - ble and

migh-ty from their seat, from their seat, their seat the hum - ble and meek, the hum - - ble and

migh-ty from their seat, from their seat, their seat the hum - ble and meek, the hum - - ble and

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F

100 105

S 1-4: He hath fill - - - ed the hun - - gry with good things and the

S 5-8: He hath fill - - ed the hun - - gry with good things and the

A 1-4: He hath fill - - ed the hun - - gry the hun-gry good things and the

A 5-8: He hath fill - - - ed the hun - - gry the hun-gry good things and the

T 1-4: meek filled the hun - - gry the hun - - gry good things and the

T 5-8: meek filled the hun - - gry hun - - - gry the

B 1-4: meek the hun - - gry hun - - - - gry the

B 5-8: meek the hun - - gry hun - - - - gry the

G poco più mosso ♩ = 92

110

rich

rich

rich the hath sent emp - ty a- way.

rich the hath sent emp - - ty a- way.

rich

rich

rich

rich

the re- mem - ber-ing this mer - - cy his ser-vant

the re- mem- - ber-ing this mer - - cy his ser-vant

re- mem - ber-ing his mer - - cy hath hol - - pen his ser- vant

re- mem - ber-ing his mer - - cy hath hol - - pen his ser- vant

mer - - cy hol - - pen his ser- vant

mer - - cy hol - - pen his ser- vant

mer - - cy

mer - - cy

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115

Is - - ra - el prom mi - sed prom

Is - - ra - - el prom mi - sed prom

Is - - ra - el prom mi - sed prom

Is - - ra - el As the pro - mi - sed the pro - mi - sed A - bra - ham and his seed

Is - - ra - el as the pro - mi - sed the pro - mi - sed to A - bra - ham his seed for - ev - er

Is - - ra - - el as the pro - - mi - sed to our fore - fat - - thers, and his seed for-

Is - - ra - el as the pro - mi - sed to our fore - fa - - thers, to A - bra - ham and his seed

Is - ra - - el to our fore - - fa - thers, A - - bra - - ham his seed

(*) close mouth and hum after initial attack

H poco più mosso ♩ = 100

120

Glo - - ry Glo - ry be to the Fa - - ther, and to the Son and to the

Glo - - ry Glo - ry be to the Fa - - ther, and to the Son and to the

Glo - - ry Glo - ry be to the Fa - - ther, and to the Son and to the

Glo - - ry be to the Fa - - ther, and to the

ev - - er. Glo - - ry be to the Fa - - ther, and to the

Glo - - ry be to the Fa - - ther, and to the

Glo - - ry be to the Fa - - ther, and to the

125

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130

Ho - ly Ghost; Ho - ly Ghost;

Ho - - - - - ly Ghost; Ho - - - - - ly Ghost;

As it was in the be - gin - - - -

Ho - - - - - ly Ghost; As it was in the be - gin - - - -

Ho - - - - - ly Ghost; As it was in the be - gin - - - -

accel - - - - -

I

(*) tempo rubato — poco a poco cresc.

S 1: pp world with - - - out end ff
S 2: pp world with - - - out with - - - out end ff
S 3: pp world with - - - out end world with - - out end ff
S 4: pp world with - - - - - out end ff
A 1: pp world with - - - out end ff
A 2: pp world with - - - out end world with - - out end ff
A 3: pp world with - - - out world with - - out end ff
A 4: pp world with - - - out end with - out end ff

(3/4)

strict tempo (♩=120)

S 5,6: ff world with - out end pp
S 7,8: ff world with - out end pp
A 5,6: ff world with - out end pp
A 7,8: ff world with - out end pp
T 1-4: ff world with - out end pp
T 5-8: ff world with - out end pp
B 1-4: ff world with - out end pp
B 5-8: ff world with - out end pp

poco a poco cresc. ma non troppo — f

(3/4)

(*) a floating, timeless quality should be aimed for; the entire passage should last for 20 seconds approx.
♩ a note of no fixed duration: its length will be determined by the context in which it occurs and also by the interpretation of the singers.

(**) this chord should be sustained beneath the 'cloud' of female voices. A gradual crescendo should be made, although the chord should remain in the background throughout the passage.

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J a battuta ♩ = 100

150 155

I

S 1,2 — A - - - men

S 3,4 — A - - - men A - - - - - men A - - - men A - - - men A - - - men A -

A 1,2 — A - - - men A - - - men A - - - men A - - - men A - - - men A -

A 3,4 — A - - - men A - - - men A - - - men A - - - men A -

T 1,2 — A - - - men A - - - men A - - - men A -

T 3,4 — A - - - men A - - - men A - - - men A -

B 1,2 — A - - - men A - - - men A - - - men A -

B 3,4 — A - - - men A - - - men A - - - men A -

II

S 5,6 — A - - - men A - - men A - - - - - men A - - - men

S 7,8 — A - - - men A - - - - - men A - - - men A - - - men

A 5,6 — A - - - men A - - men A - - men A - - - men

A 7,8 — A - - - men A - - men A - - - men A - - - men

T 5,6 — A - - - men A - - - men

T 7,8 — A - - - men A - - - men

B 5,6 — A - - - men A - - - men

B 7,8 — A - - - men A - - - men

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I

II

Summer 1988
rev. June-July 1991
Keely Hodgson

UNIV. DUNE

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Keely Hodgson

MARITIMES

Song cycle for soprano, mezzo soprano and nine players

MARITIMES

On one level, Maritimes explores various aspects of womanhood through five poems, all of which are written by women poets. The first poem of the cycle, Woman, presents a cameo of womankind, tracing images in paradoxical metaphors and setting her amongst creation as an intrinsic part of its hugeness and complexity. The second poem, Eve, is firmly fixed on earth. Here is Woman in search of self-knowledge, becoming aware of her own power to create life and, like the Eve of the Genesis story, becoming estranged from God through an act of self-will, but glorying in her new-found freedom: the liberated woman. Night-piece, the central poem of the cycle, focuses on the act of love; the consuming darkness of human love, the fire of human passion, but also hinting at a love which has been refined by fire: pure, divine Love. The fourth poem, Maritimes, represents the fruition of love and evokes the sense of mystery and wonder of child-bearing. Lastly, Water Music describes Woman on her final journey, in search of her spirituality.

These poems were chosen because they trace a natural progression of life, encompassing birth, love and death. They are also linked by the language they use, containing echoes and resonances of similar themes and imagery. As well as making references to the elemental forces: earth, water and fire, they also evoke a similar sense of rhythm - whether the rise and fall of breath, the beating of blood in the womb, or the ebb and flow of the sea tides.

This last image provides the key to the work's main metaphor: the significance of the sea in human spirituality and, more specifically, in female spirituality. Just as the sea brought forth life at the beginning of time (Genesis 1, v.2), so a pregnant woman carries within her waters which will bring forth life. Thus Woman may have the unique experience of God in creation through her own gift of creation.

In order to explore this theme within the context of womanhood, the soprano and mezzo soprano represent Eve and the Virgin Mary respectively. They become symbols of womanhood: one is seperated from God through her act of self-will whilst the other is in complete communion with God through her act of self-denial. In writing this song-cycle I have thought of these two women as embodying the characteristics inherent in the female psyche. Only when they are in balance, through full recognition of and relationship with the Creator God, can Woman draw close to her true self: that which was made in the image of God and is contained within the mystery of creation.

Each of the five songs focuses on a particular pitch around which its melodic and harmonic material develops. These are, respectively:

~	Soprano, mezzo soprano
lope Shuttle	Flute, alto flute, clarinet in B♭, Bass clarinet Marimba, Harp Viola, cello, double bass
lope Shuttle	Soprano, mezzo soprano flute/piccolo, alto flute/flute, clarinet in B♭, bass clarinet Marimba, harp Viola, cello, double bass
piece ices Horovitz	Soprano Alto flute, bass clarinet Marimba cello, double bass
nes lope Shuttle	Soprano Piccolo/flute, flute/alto flute, clarinet in B♭, bass clarinet Marimba, harp Viola, cello, double bass
Music abeth Jennings	Mezzo soprano Piccolo/flute, flute/alto flute, clarinet in B♭, bass clarinet Marimba, harp Viola, cello, double bass

TES:

ccidentals are often marked as precautionary, but as a general
ule, accidentals apply to the same pitches within a bar, in the same octave register.
♯ = ¼ tone sharp ♭♭ = ¾ tone flat
♭ = ¼ tone flat
where the senza misura passages occur, at [B] in Water Music, the signal ⇩ and
lotted line ¦ indicates that the conductor should give a down beat to the appropriate
layers so that their parts are synchronised. The conductor takes his/her cue from
he piccolo's high C♯. Piccolo and flute play, poco rubato, independently of each
ther and the rest of the ensemble.
n Night-piece (b.139) the conductor should take his/her cue from the soprano.
? denotes a short break
n the marimba line ♀ denotes soft beaters and ♀ medium-hard beaters.
°♀ = natural harmonics in the viola and cello parts sounding as written, in the double bass
part sounding an octave lower than written.

Total duration: 28 minutes approx.

Woman

Woman scratched on ivory,
her shining stillness
like a willow
or fountain grown calm,
or dreamer despatched
towards a cave,
turning to stand at the cave's mouth
as if at the centre of a huge web
every filament of which gleams;
a woman scratched on ivory,
her shining stillness
like a willow
or fountain grown calm.

c Penelope Shuttle

Eve

As soon as I bite it
and taste it
an ungraceful strength fills me.

How could I ever believe
honey fell from the sky?
Such sweet silliness.

How could I have danced
with the thrift of an animal?

Was it fair to expect it of me?
I ask you,
was it fair?

I welcome my new strength
as a robbed person welcomes
her property returned,
the loot unearthed.

Over there is my garden,
calling for cultivation.
Gladly I give back all this perfection
I did not create.

Already I feel within me
the flow that means fruit.
Now I will shape my own flesh, blood.
At last we are free to go.

c Penelope Shuttle

Night-piece

The moon has fallen on her back
night cannot console her thin belly
she ravens shadow

fires flicker and crumble
ash scudding lighter than snow

my hand a cupped moth clinging
in the folded dark our breath rises
a grey bird among pines

desire is formless between us
we are enormous as stars.

c Roger Garfitt

Maritimes

Sunlight in the house
and the rooms
Calm ships anchored
in a supple vapour.

The maze of summer unwinds
and my maritimes begin.
It is the sea that remains
after all else has been tried.

Through half-closed eyes
I watch the ocean, its ancestry.
Many of those faces resemble mine,
frowning, smiling...

Jump under the wave, they say,
jump under...

Beneath the wave I am going, then,
big with child.
And in this sea there is to be no drowning.
Amid these waves, no suffocation.

I go into the ocean, and rock there
just as my child turns
on the waterwheel of me,
fed on the salt and blood of me.

c Penelope Shuttle

Water Music

What I looked for was a place where water
Flowed continuously. It could come
In rapids, over rocks in great falls and
Arrive at stillness far below. I watched
The hidden power. And then I went to rivers,
The source and mouth, the place where estuaries
Were the last, slow-moving waters and
The sea lay not far off continually
Making her music,
Loud gulls interrupting.
At first I only listened to her music,
Slow movements first, the held-back waves
With all their force to rear and roar and stretch
Over the waiting sand. Sea music is
What quiets my spirit. I would like my death
To come as rivers turn, as sea commands.
Let my last journey be to sounds of water.

c Elizabeth Jennings

Woman

♩ = 72

Flute
Alto flute
Clarinet in B♭
Bass clarinet
Soprano
Mezzo soprano
Marimba
Harp
Viola
Cello
Double Bass

flzg. poco f-p
flzg. poco f-p
pp
pp
gliss.
p

p
Wo - - - man scratched on i - vo - ry, her shi - - - - ning still - - ness

p
Wo - - - man scratched on i - vo - ry, her shi - - - - - - - ning still - ness

mf
mf

p

D♯ C♯ B♭/E♯ F♯ G♯ A♯

Harp harmonics sound an octave higher than written

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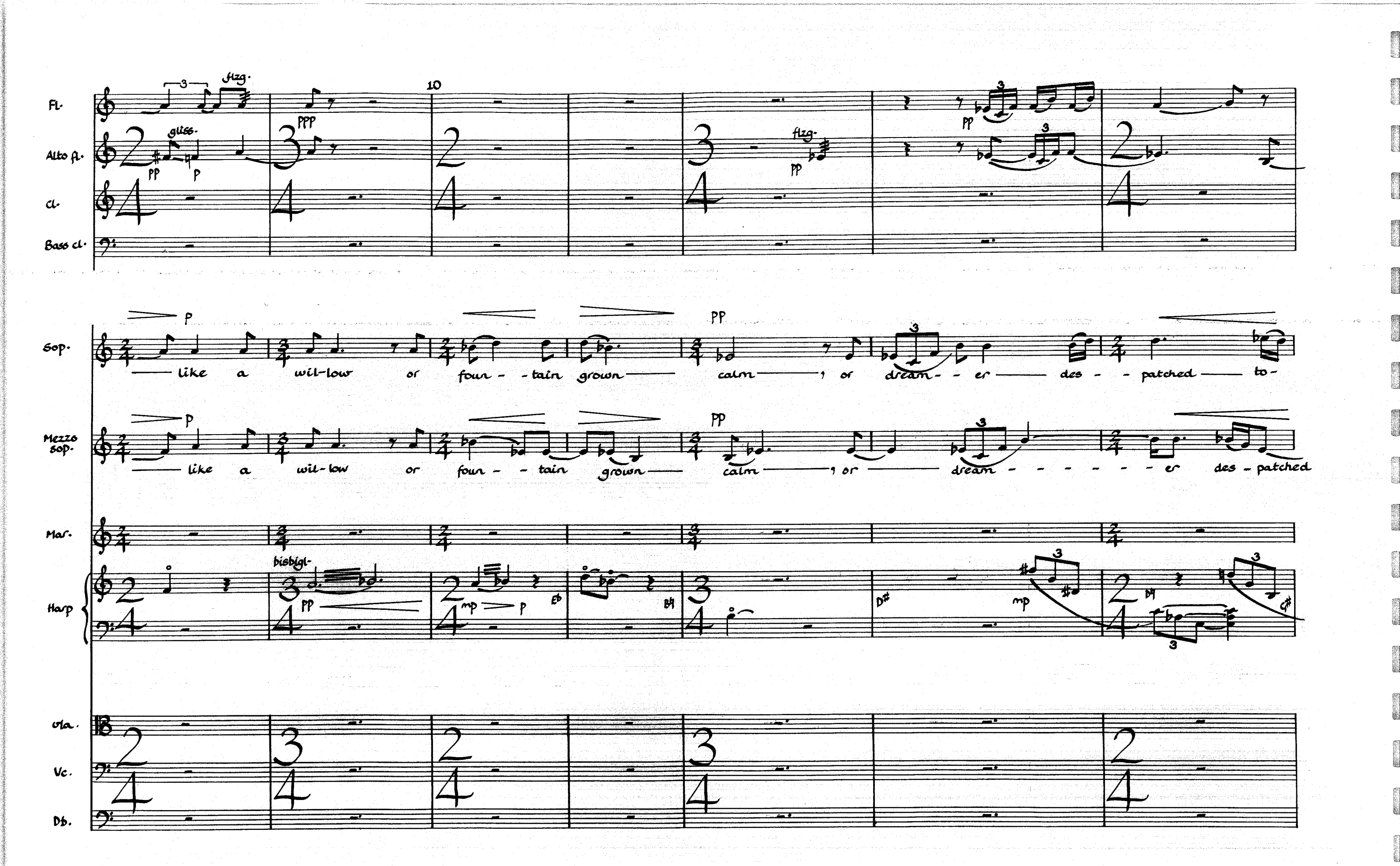

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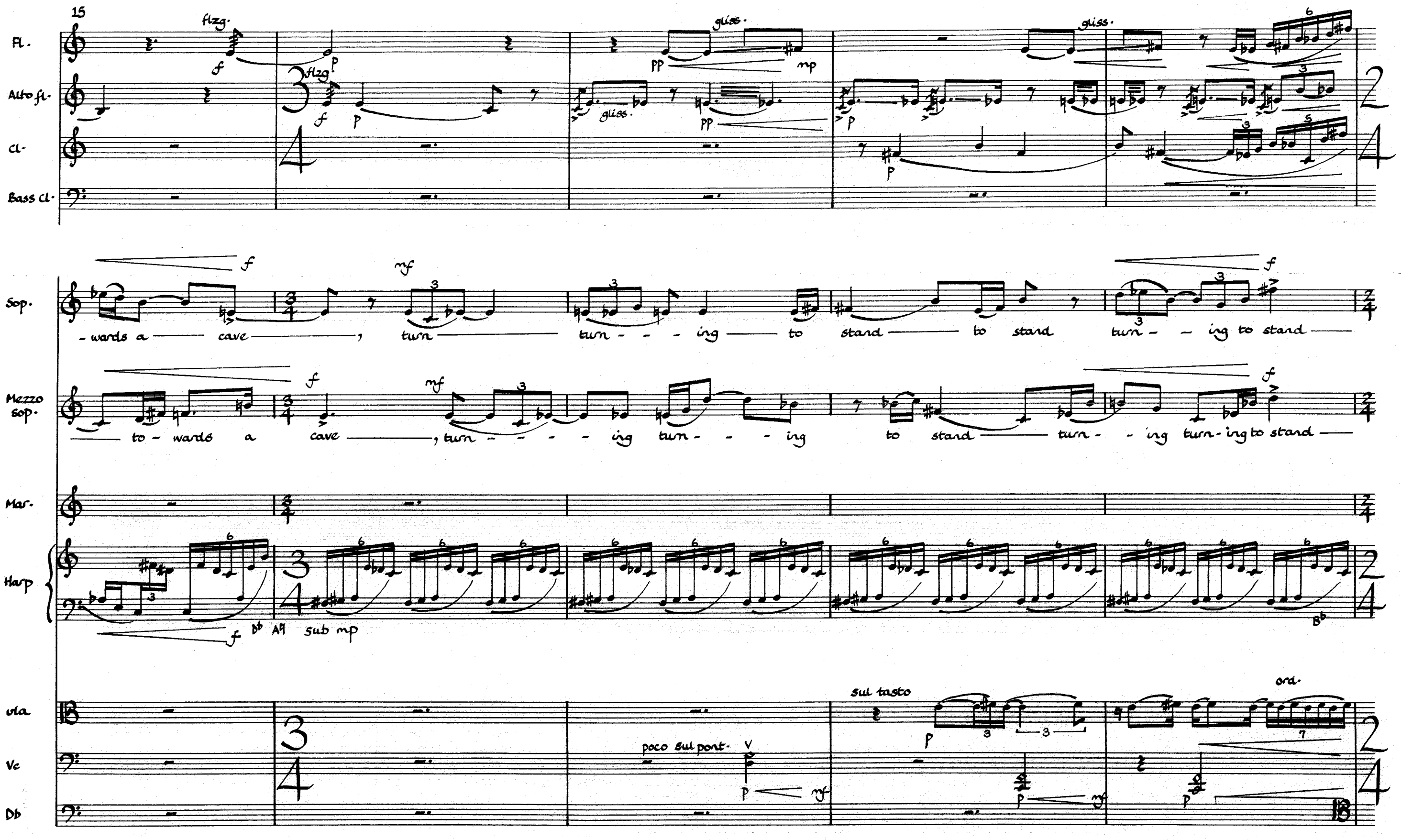

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20

A

25

Fl.

Alto fl.

Cl.

Bass Cl.

Sop.

at the caves — mouth — as if at the cen-tre of a huge — web — e- - -very

Mezzo sop.

at the caves — mouth — as if at the cen-tre of a huge — web — e- very

Mar.

Harp

G♯ A♯ B♯ D♯ E♭

Vla

poco sul pont-

ord.

Vc

Db

pizz. arco

Fl.

Alto fl.

Cl.

Bass cl.

30

Sop.

fi-la-ment fi - - la- ment fi- la - ment of which gleams ;

Mezzo sop.

fi - - la-ment fi- - la- ment fi- la - ment of which gleams ;

Mar.

Harp

Rautando

ord.

Vla

Vc

Db

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B

35

Fl.

Alto fl.

Cl.

Bass cl.

mp

sempre pp

Sop.

Mezzo sop.

Mar.

Harp

mf

F♯ B♮

E♭ F♮

G♮ B♭

D♭ C♮

pp

mp

sin.

Vla

Vla

Vc

senza vib.

pp

pociss. fp

mf

pizz.

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rall. - - - - - - - - - - - - ♩=60

C

40

Fl.

Alto fl.

Cl.

Bass cl.

Sop.

scratched

Mezzo sop.

wo - - man

scratched

Mar.

Harp

près de la table

Vla

con sord.

sul tasto

gliss.

Vc

con sord.

pizz.

arco

Db

gliss.

pizz.

pizz.

arco

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45

Fl.

Alto fl.

Cl.

Bass cl.

Sop.

scratched on Her shi - - - - - ring shi - - - - - ring still - - - - -

Mezzo sop.

on i-vo-ry shi - - - - - ring shi - - - ring still - - - -

Mar.

Harp

Vla

poco sul port.

Vc

poco sul port.

Db

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Fl.

Alto fl.

Cl.

Bass cl.

Sop

-ness like a wil - - - - - low or four - - - - - - - tair grown calm

Mezzo sop

-ness like a wil - - - - - low or four - - - - - - - tair grown calm

Mar.

Harp

glies- bistigl-

Vla

Vc

Db

ca. 2'07

Keely Hodgson

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Eve

♩ = 84

Fl./Pic.
Alto fl./Fl.
Cl.
Bass cl.
Sop.
Mezzo sop.
Mar.
Harp
Vla
Vc
Db

flzg.
apprehensive but with increasing boldness
As — soon —
près de la table
sec
D♮ C♮ B♮/E♮ F♮ G♮ A♮
sul pont.
ord.
poco a poco sul pont.
sub mp

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Fl.
Alto fl.
cl.
Bass cl.
Sop.
Mezzo sop.
Mar.
Harp
Vla
Vc
Db

10 15

poco sf - pp
poco sf - pp
flzg.
poco sf
sfp
sfp
ppp
bite (te)
taste it
as I bite it
as I bite (te)
it
and taste (te) it
damp
sec
ord.
poco sul pont.
gliss.

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Fl.

Alto fl.

Cl.

Bass cl.

Sop.

an un- grace - - ful, un-grace - - - - - - - - ful strength —— fills —— me —.

Mezzo sop.

Mar.

Harp

près de la table

ord.

près de la table

l.v.

Vla

Vc

Db

ord.

gliss.

sul pont.

pizz.

arco

pizz.

poco sf

⊕ place finger on the fingerboard

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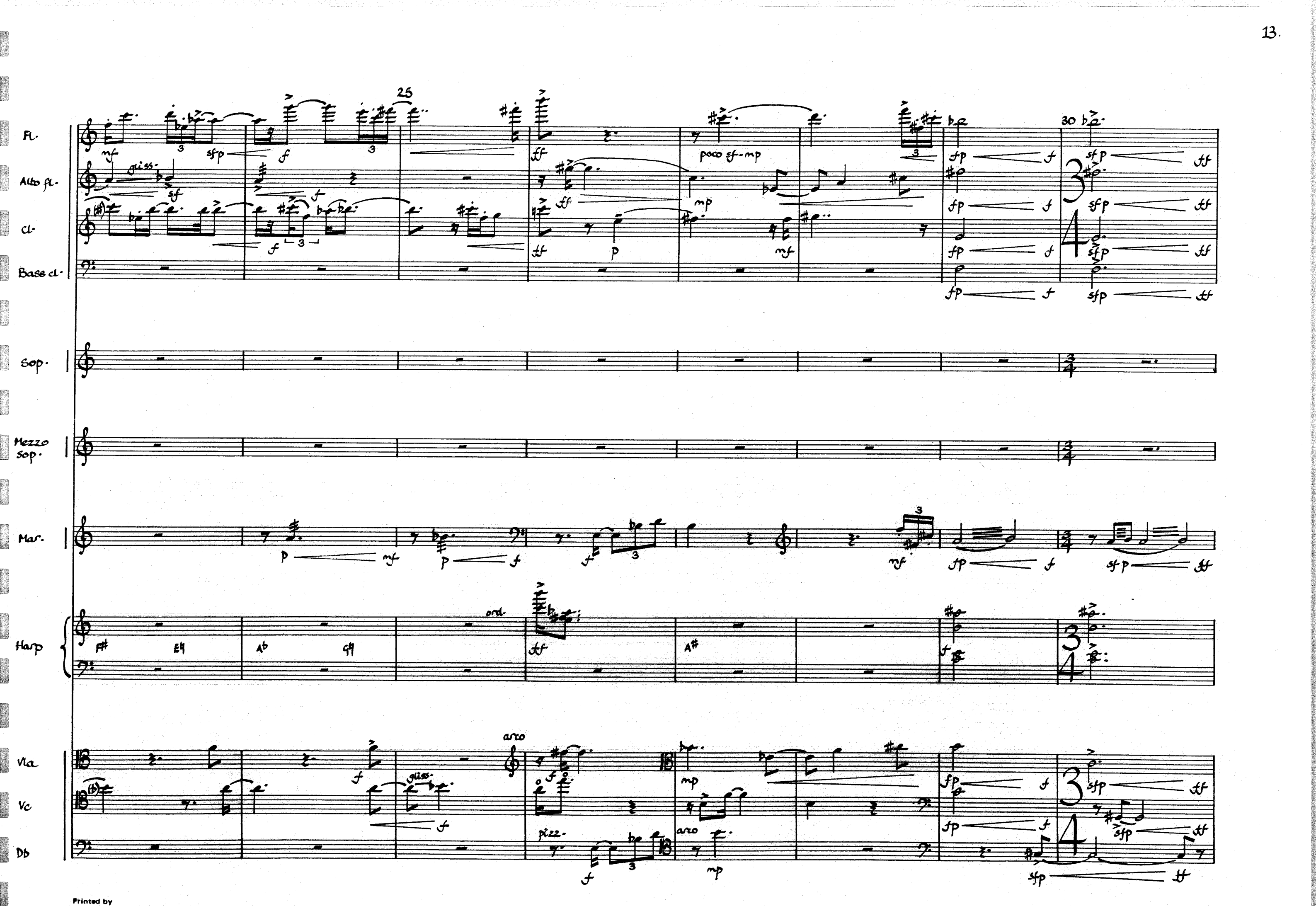

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poco a poco rall. - - - - - - - - - - - ♩=60

A

poco a poco più mosso

Fl.

Alto fl.

Cl.

Bass cl.

Sop.

Mezzo sop.

Mar.

Harp

Vla

Vc

Db

35

sub pp

pp

mp

pp

sub pp

mp

pp

sub pp

pp

gliss.

pp

with regret

mp

How— could——— I ev - - er be - - lieve———

mp

l.v.

con sord.

con sord.

sub pp

sub pp

sub pp

sempre pp

ppp

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♩ = 72

Fl.
Alto fl.
Cl.
Bass cl.
Sop.
Mezzo sop.
Mar.
Harp
Vla
Vc
Db

40

quasi gliss.

disdainful

Such — sweet — sweet —

ho - - - - - ney fell — from — the sky — ?

senza sord.

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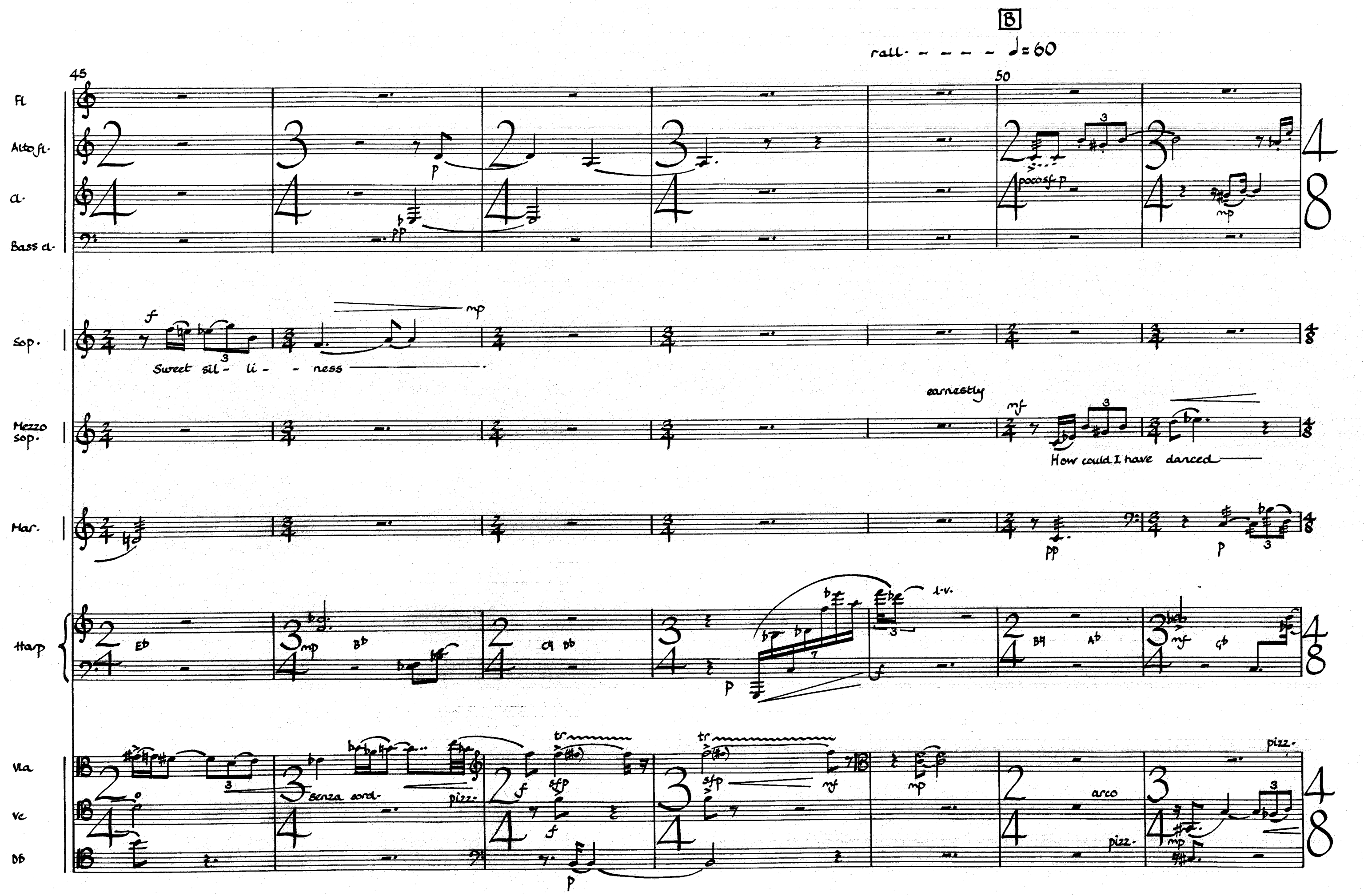

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55

Fl.

Alto fl.

Cl.

Bass cl.

mockingly

Sop.

danced danced danced danced How how

Mezzo sop.

danced danced danced danced danced How how could could I

Mar.

Harp

(pizz.)

Vla

Vc

Db

arco

pizz.

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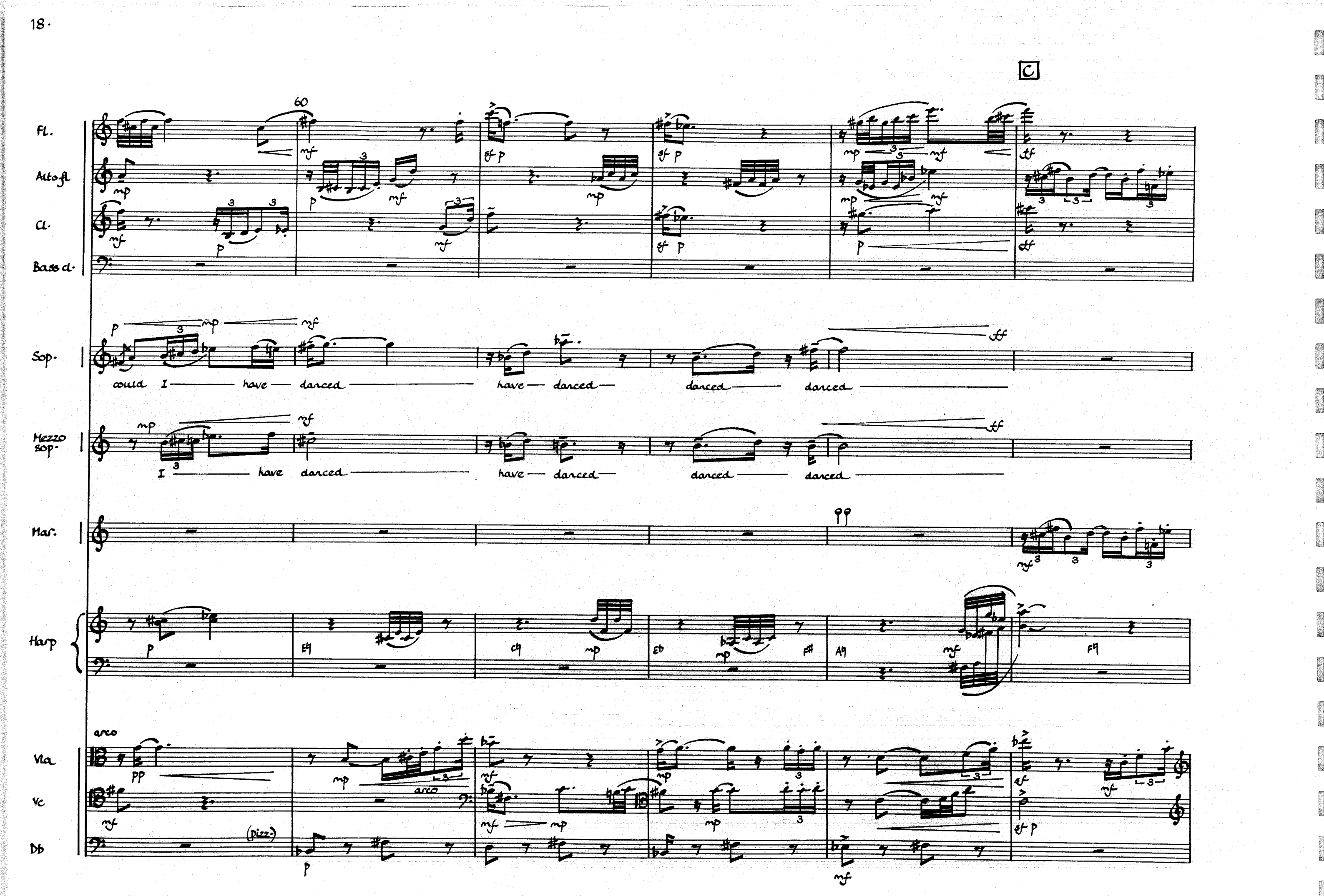

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65

change to Picc.

70

Fl.

Alto fl.

Cl.

Bass cl.

cresc. poco a poco

sub p

Sop.

Mezzo sop.

Mar.

Harp

B♭

E♮

C♭

A♭

Vla

Vc

Db

col legno battuto

col legno battuto

cresc. poco a poco

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D

75

Picc. — pp

Alto fl. — p

Cl. — pp

Bass cl.

coyly — mp

Sop. — How could I have danced danced

mf — p — mf

indignantly — ff

How could I have danced

Mezzo sop. — ff — indignantly

How could I have danced

Mar.

Harp — Db — sec — mp — Eb — Db — Gb — mf — Gb — f — Fb

Vla — collegno battuto p

Vc — pp — sin.

Db — pp — sin. — poco a poco cresc- — mf

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Picc.
Alto fl.
Cl.
Bass cl.
Sop.
Mezzo sop.
Mar.
Harp
Vla
Vc
Db

80

change to Flute
change to Flute
change to alto flute
poco sfp
poco sfp
change to Flute

danced danced danced with the thrift thrift of an an-i-mal ?
danced danced danced with the thrift thrift of an an-i-mal ?
with contempt
with contempt

l.v.

arco
sul pont.
poco sf
poco sul pont.
poco sf-p
poco sf-p

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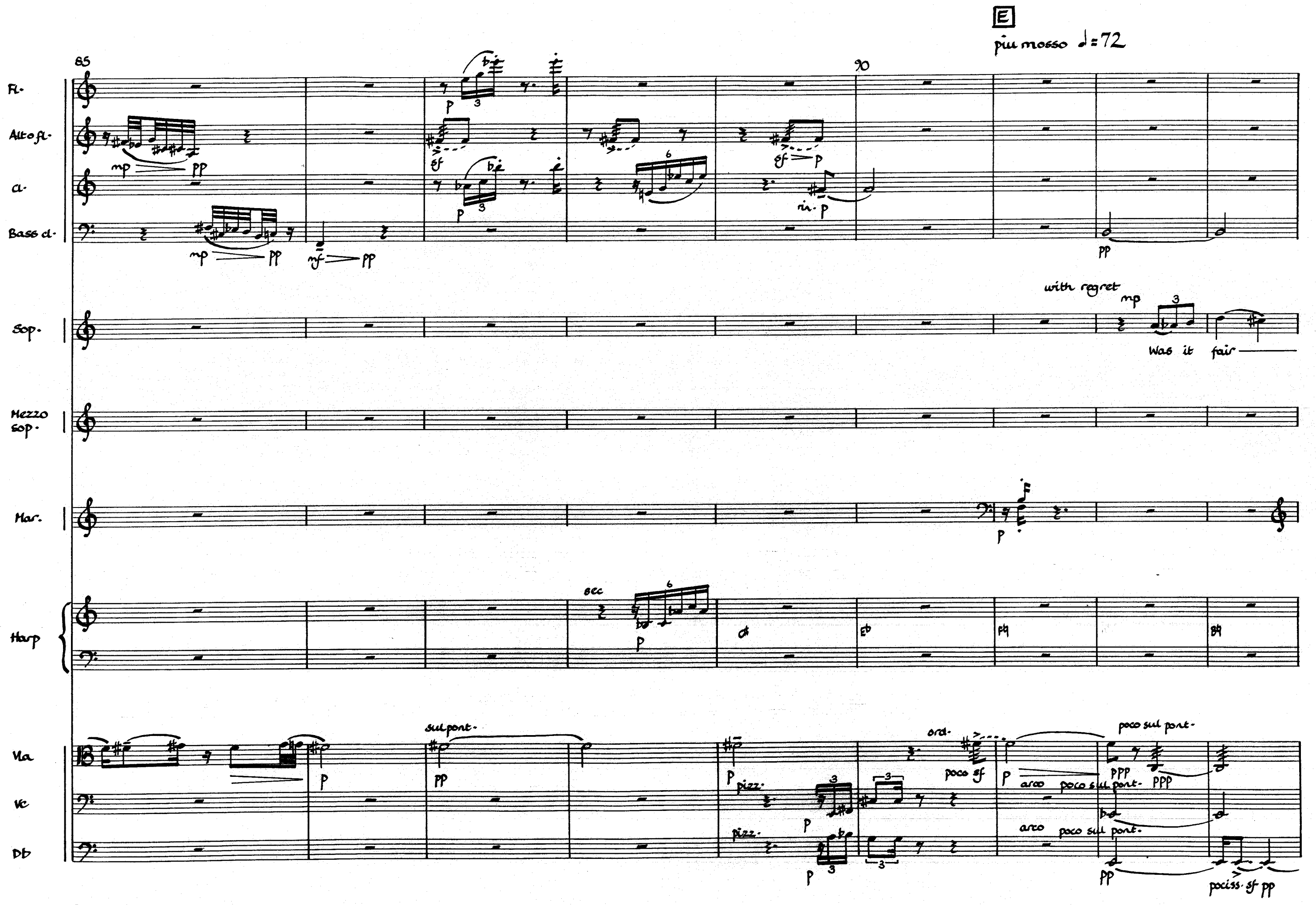

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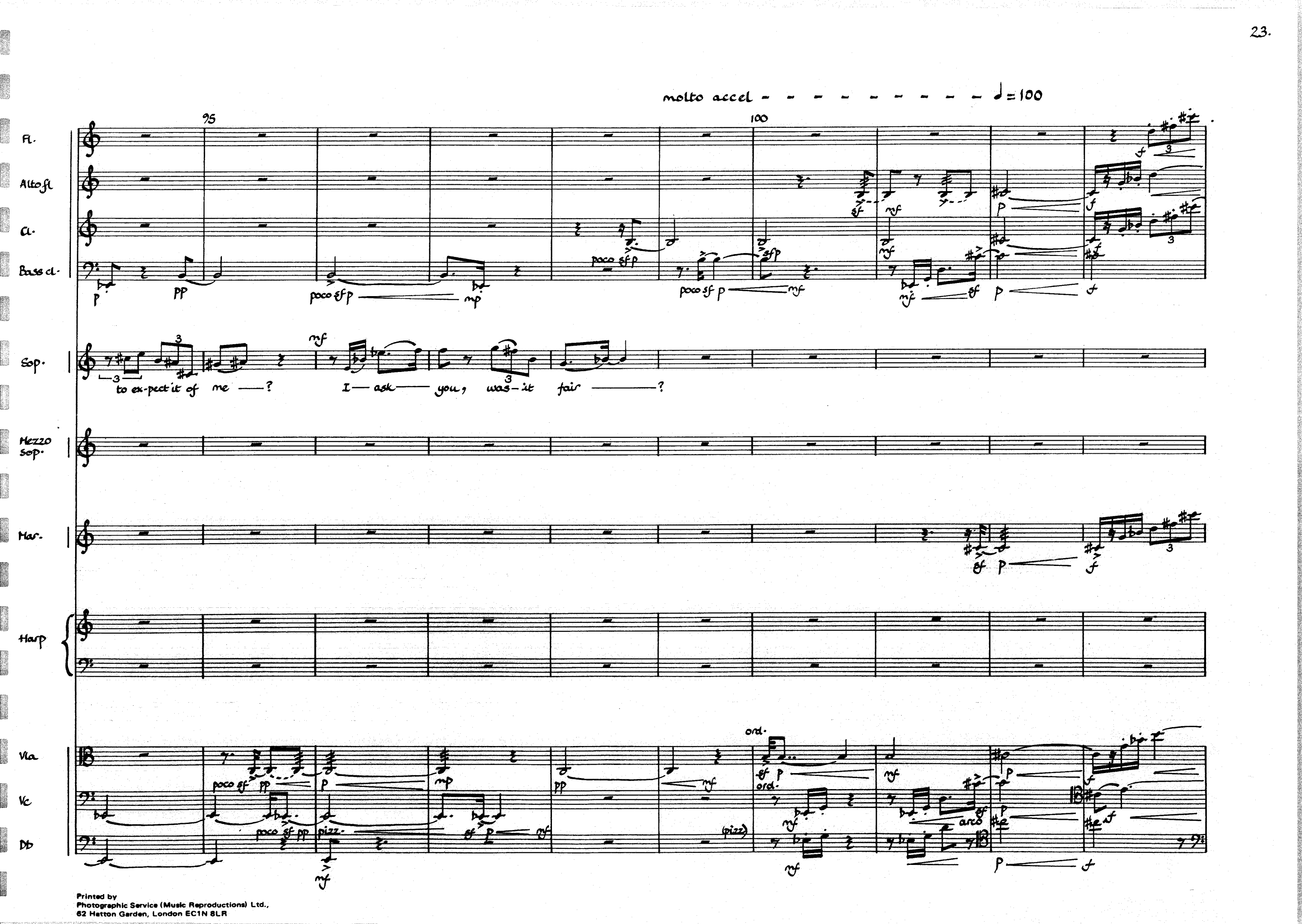

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F

105 110

Fl.

Alto fl.

Cl.

Bass cl.

Sop.

boldly

I wel- come my new strength

Mezzo sop.

boldly

I wel- come my new strength

Mar.

Harp

Vla

Vc

Db

gliss.

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Fl.
Alto fl.
Cl.
Bass cl.
Sop.
Mezzo Sop.
Mar.
Harp
Vla
Vc
Db

115

as a robbed per - - son wel - - - comes her prop-er-ty re - - turned, the loot un-earthed

as a robbed per - - - son wel - - - - comes her prop-er-ty re - - turned, the loot un-earthed

poco sul ponc.

gliss.

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G

rall - - - - - - - - - - - - - - - - - - ♩=72

120 125

Fl.

Alto fl.

Cl.

Bass cl.

gliss. mp

gliss. mp

gliss. mp poco sf

p mp

pp

poco f

pp

pp ppp

Sop.

Mezzo Sop.

wistfully p

Ov-er there is my

Har.

p

Harp

mp

l.v.

Vla

Vc

Db

sul pont.

p mp pp

pp p l.v. ppp

sul tasto flautando mp

sul tasto pp

spicc. flaut.

p mp poco sf p mp

pizz. poco f

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H

130

Fl.

Alto fl.

Cl.

Bass cl.

poco f

pp

mp

poco sf

p

ff

mf

sf

Sop.

scornful

f

Glad - - - ly glad - - ly glad - - - ly glad - -

Mezzo Sop.

mp

gar - - den, call-ing for cul - - - ti - va - - - - tion.

Mar.

p

mf

poco sf p

Harp

l.v.

Vla.

Vc.

Db.

flaut.

spicc.

sul pont.

poco sf p

arco

pizz.

poco f

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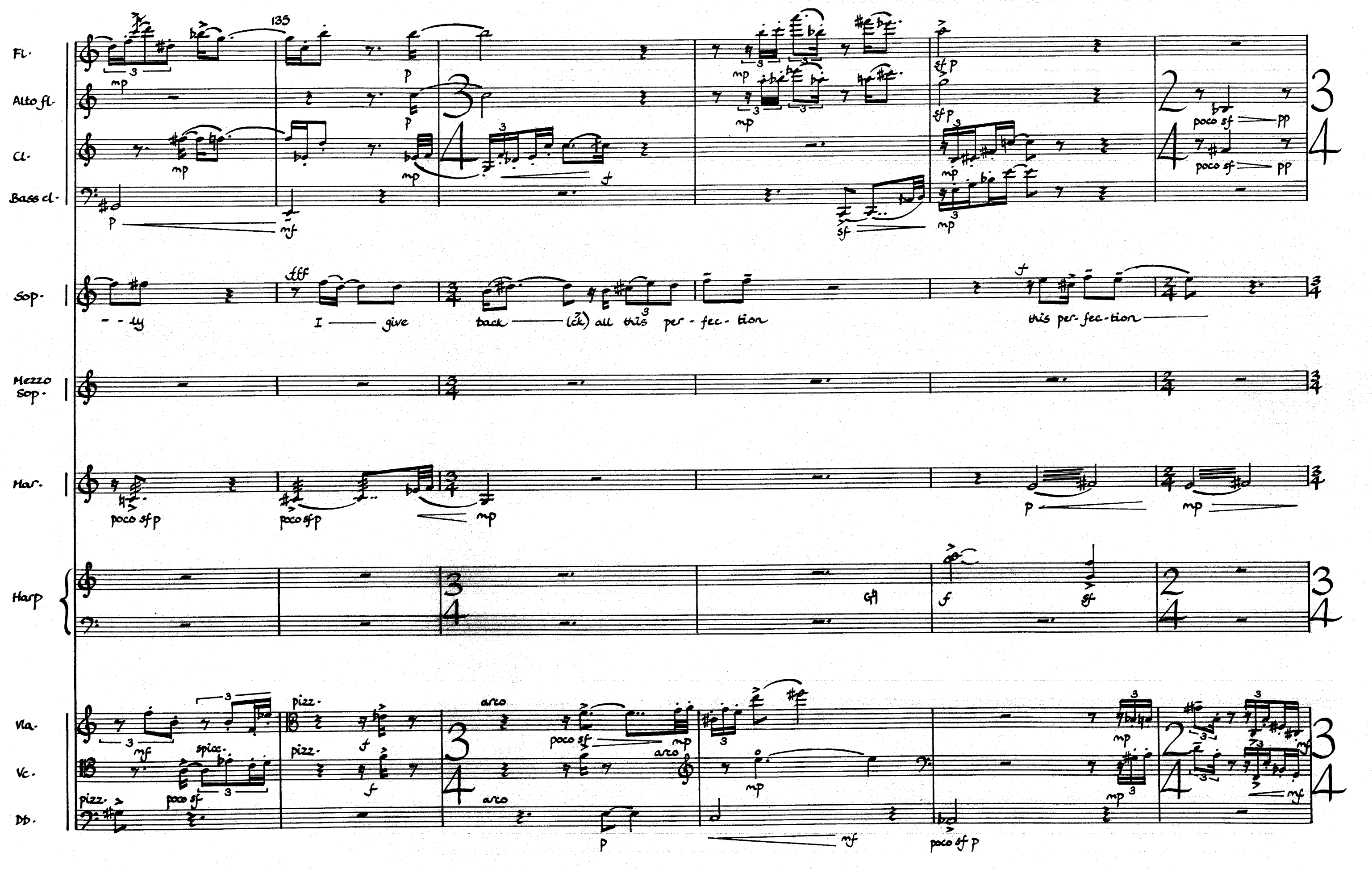

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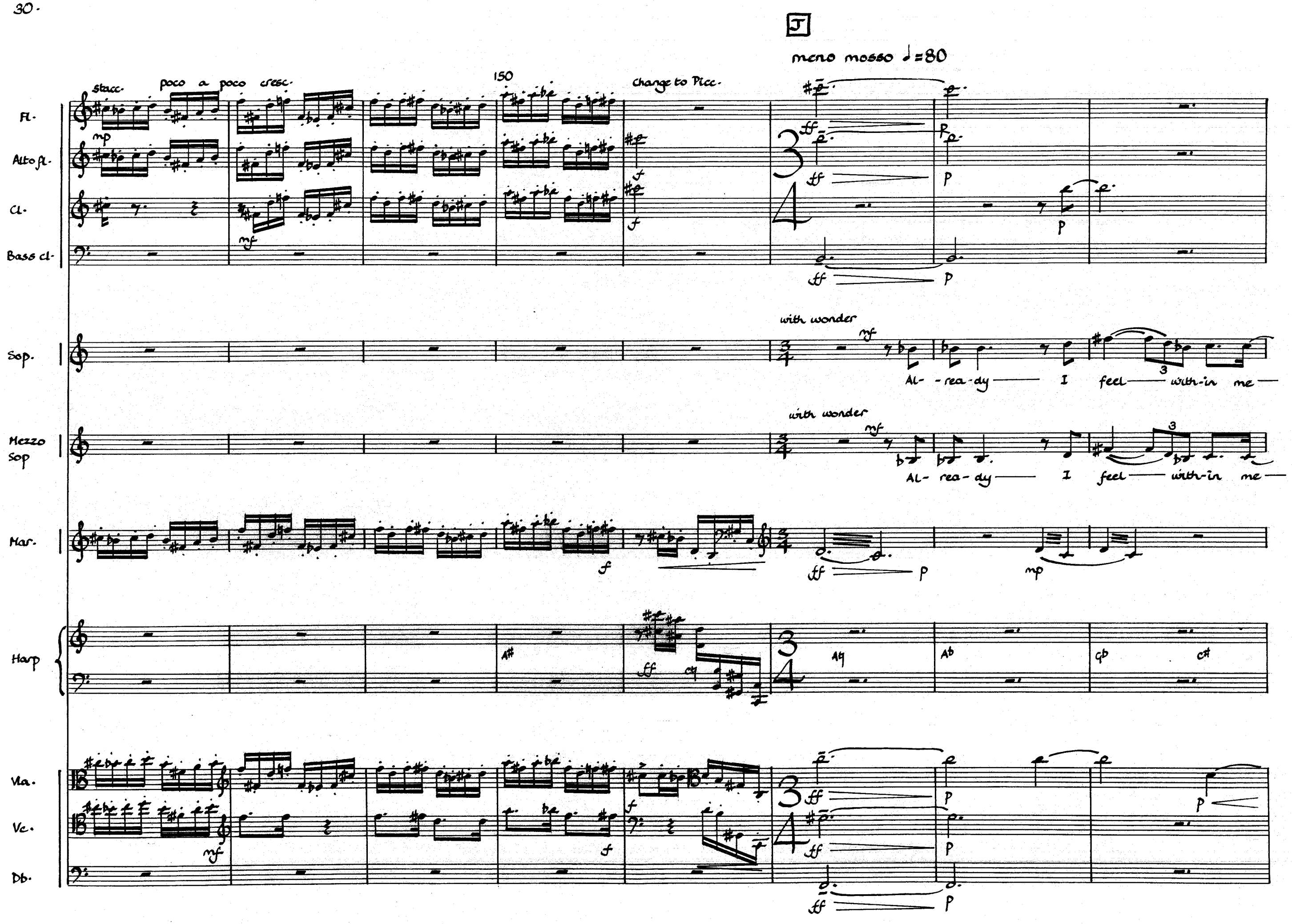
I

accel. poco a poco - - -



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155

Picc.

Alto fl.

Cl.

Bass cl.

mp f p f

change to Flute

pp

160

pp pp

Sop.

mp the flow pp flow ppp flow mp that means

Mezzo sop.

mp flow pp flow ppp flow mp that means

Mar.

Harp

8ve mf f l.v. mp l.v. 8ve pp l.v. ch

Vla.

mf f p

Vc.

p mf p

Db.

sul pont.

p f p pp p

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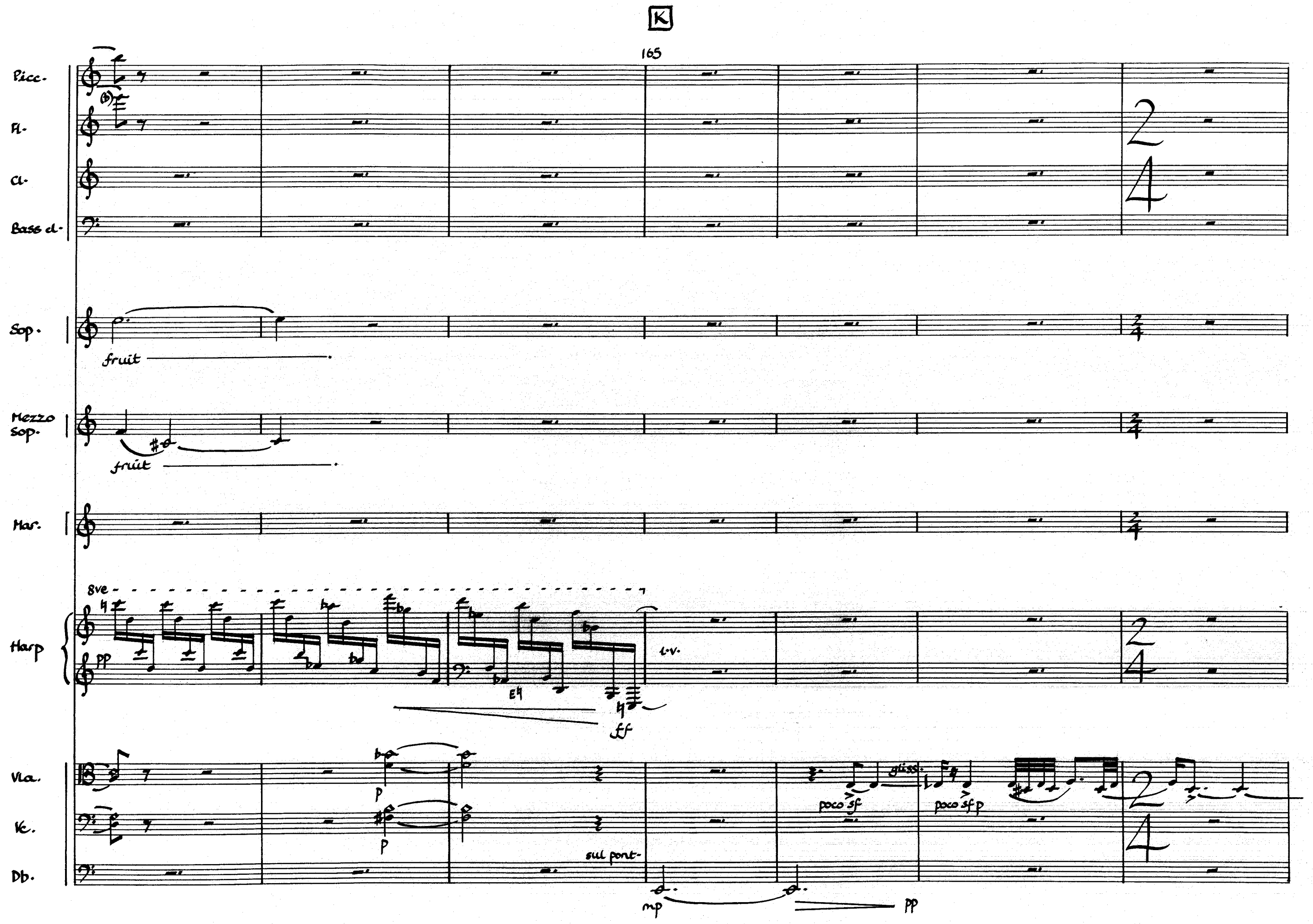

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170 175

Picc.

Fl.

Cl.

Bass cl.

with intoxication

ff mp pp mp mf f

Sop.

Now I will shape shape shape shape my own flesh, blood

Mezzo Sop.

Mar.

Harp

B♭ f l.v.

Vla.

mf

Vc.

Db.

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poco piu mosso ♩ = 100

accel - - - - - - - - - - - (♩ = 120)

180 185

Picc.

Fl.

Cl.

Bass cl.

PPP

PPP

triumphantly

Sop.

(blood) (d). At last (t) we are free to go.

Mezzo Sop.

we are free.

Mar.

Harp

Vla.

poco sul pont.

Vc.

poco sul pont.

ord.

ord.

Db.

ca. 5' 50

Keely Hodgson

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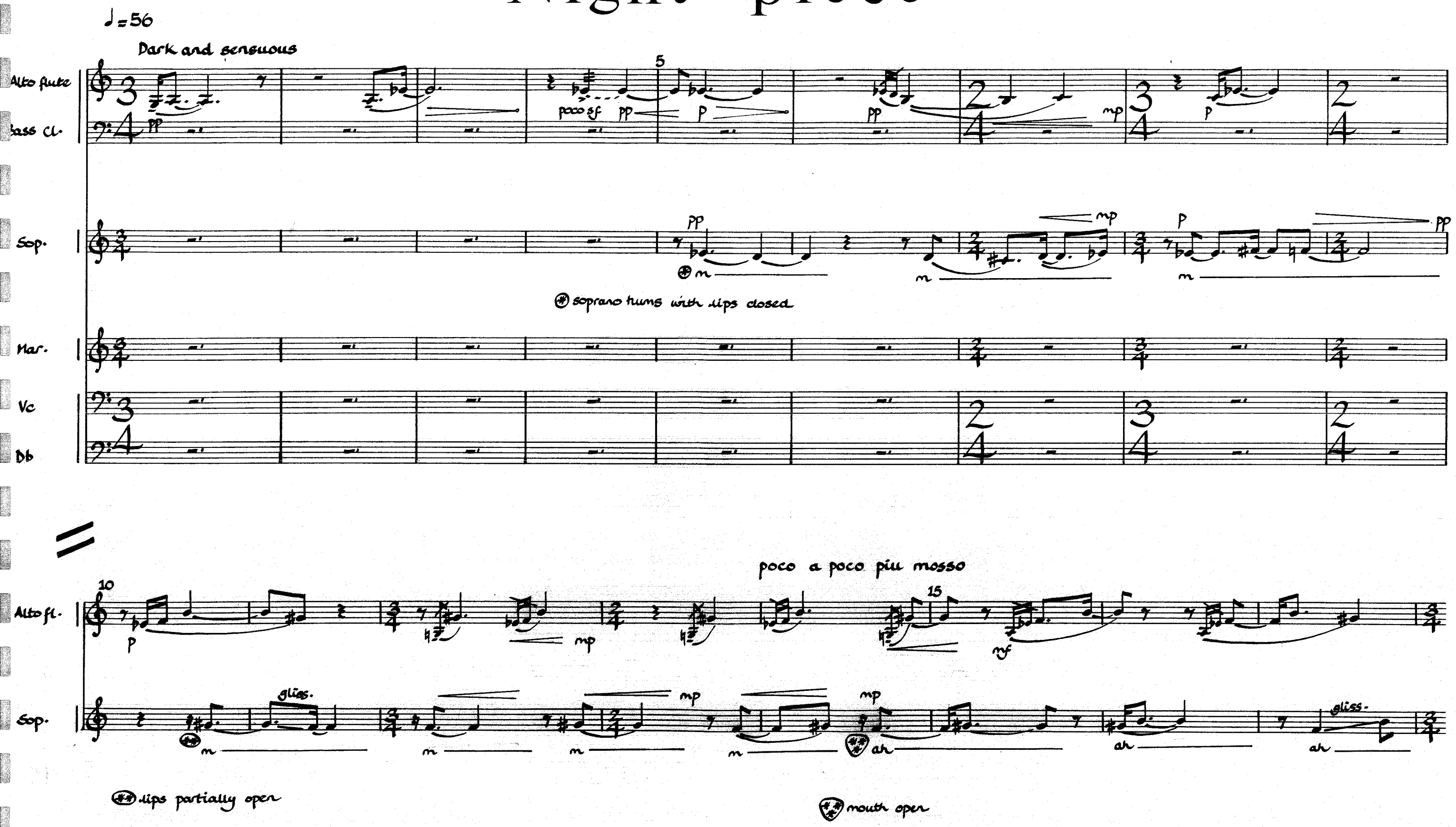
Night - piece



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A

a tempo

Alto fl.

Bass cl.

poco sf p sf

20

mp sf p pp

pp p

ppp tr

p poco sf

Sop.

mf

ah

Mar.

Vc

Db

pizz.

mp arco pp

pizz. p

pizz. mf

B

Still

25

poco sf mp

mp

mf sf

mp sfp

senza vib. pp ppp

30

mp The moon

pp m

pizz.

arco

f mf p

sf f pizz. f arco p

poco sul pont. senza vib.

senza vib.

ppp

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Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db

35 — poco sf p — gliss. — mf poco sf p — pp — poco sf p — p — 40

mf — mp — f

moon — has fal - - - len on her back — (ck)

sul tasto — sf p — sul pont. — p — p — pizz. — mp — pp — p — pp

C — poco a poco

45 — pp — pp — pp — pp

p — mf

night can- not con - - sole her thin bel - - - - ly she ra - - - - - vens sha - - - -

pp — pp — pp — pp

poco sul pont. — gliss. — p — colla voce — sul tasto senza vib. — p

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D

più mosso ♩= 72

Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db

50 55 60

sul pont.
gliss
pizz.
arco

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65

Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db

sub p
flzg.
mp
f
p
fires — fires — fires — fires — fires — flic - ker — fires — fli-cker — fires —
sf p
mf
sim.
(light, scurrilous)

70

flic - ker — flic - ker — fires — flic - ker — flic - ker — and crum - ble —
spicc.

75

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Alto fl.
Bass cl.
Sop.
Mar
Vc
Db

crum-ble — ash — ash — scud - - - - ding scud - - - ding — ash —

80

E

ad libitum

gliss.

85

poäss-sf pp

scud - - ding light-er — than snow —

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poco piu mosso

poco meno mosso

Alto fl.

gliss.

F

rall - - - - - - -

♩=60

a battuta

Alto fl.

Bass cl.

Sop.

Mar.

Vc

Db

poco sul pont.

con sord.

pizz.

arco spicc.

90 — 95

Alto fl. — Bass cl. — Sop. — Mar. — Vc — Db

sf — poco sf — p — pp — pp

hand — a cupped moth cling - ing —

pp

poco sul pont. — spicc.

pp — mp — pp — p — mf — pp — pp — pp

poco a poco più mosso - - - - - - - - -

100

mp — p — mp — p — mp — mp

in the fold - ed dark — our breath — our breath — ri - - - - - - - - ses —

mp — mf

pp — mp — p — mp — mp — mf

p — mp — p — mp — pizz.

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G ♩=72

105

Alto fl.

Bass cl.

Sop.

ah — ah — a — grey — bird — a - - -

Mar.

Vc.

Db.

pizz.

arco

110

Alto fl.

Bass cl.

- mong — pines —

Sop.

Mar.

Vc

Db

pizz.

arco

poco a poco sul port.

115

Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db

120

arco sin.
pizz.
arco

125

H

130

de - sire — is form - - - less

sempre pp

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Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db

135

form - - less bet- ween us

We — are — e- -

140

- nor - - - - - mous as stars as stars stars

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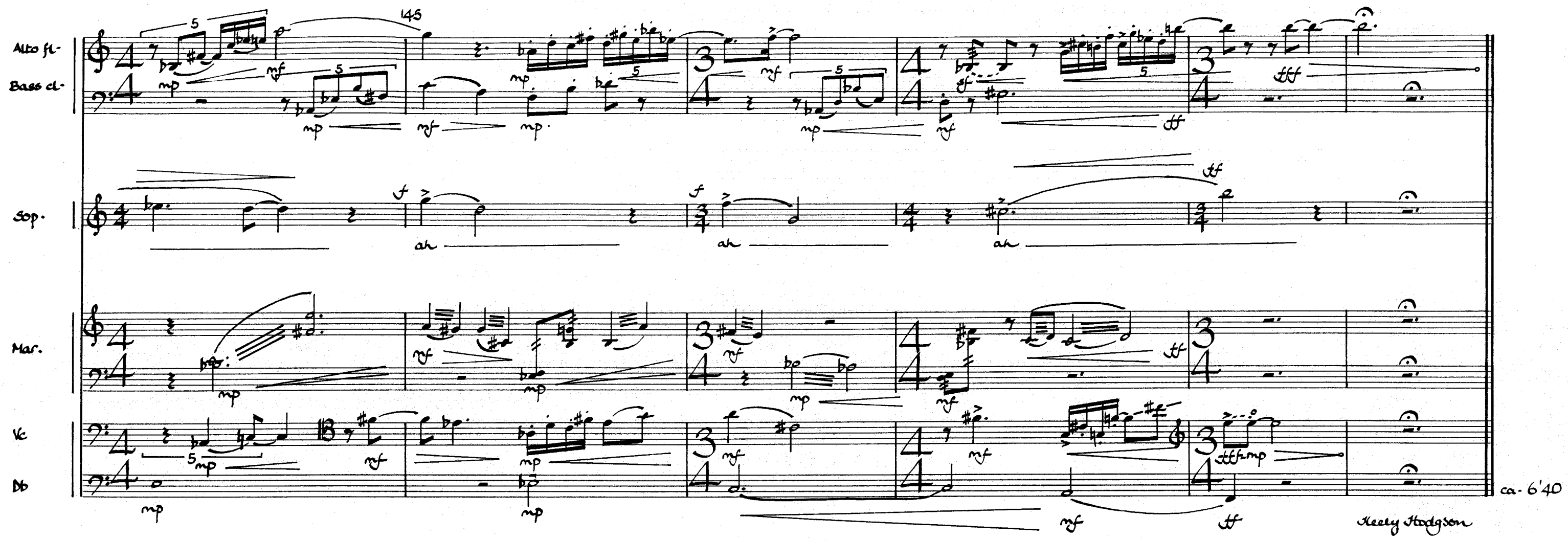
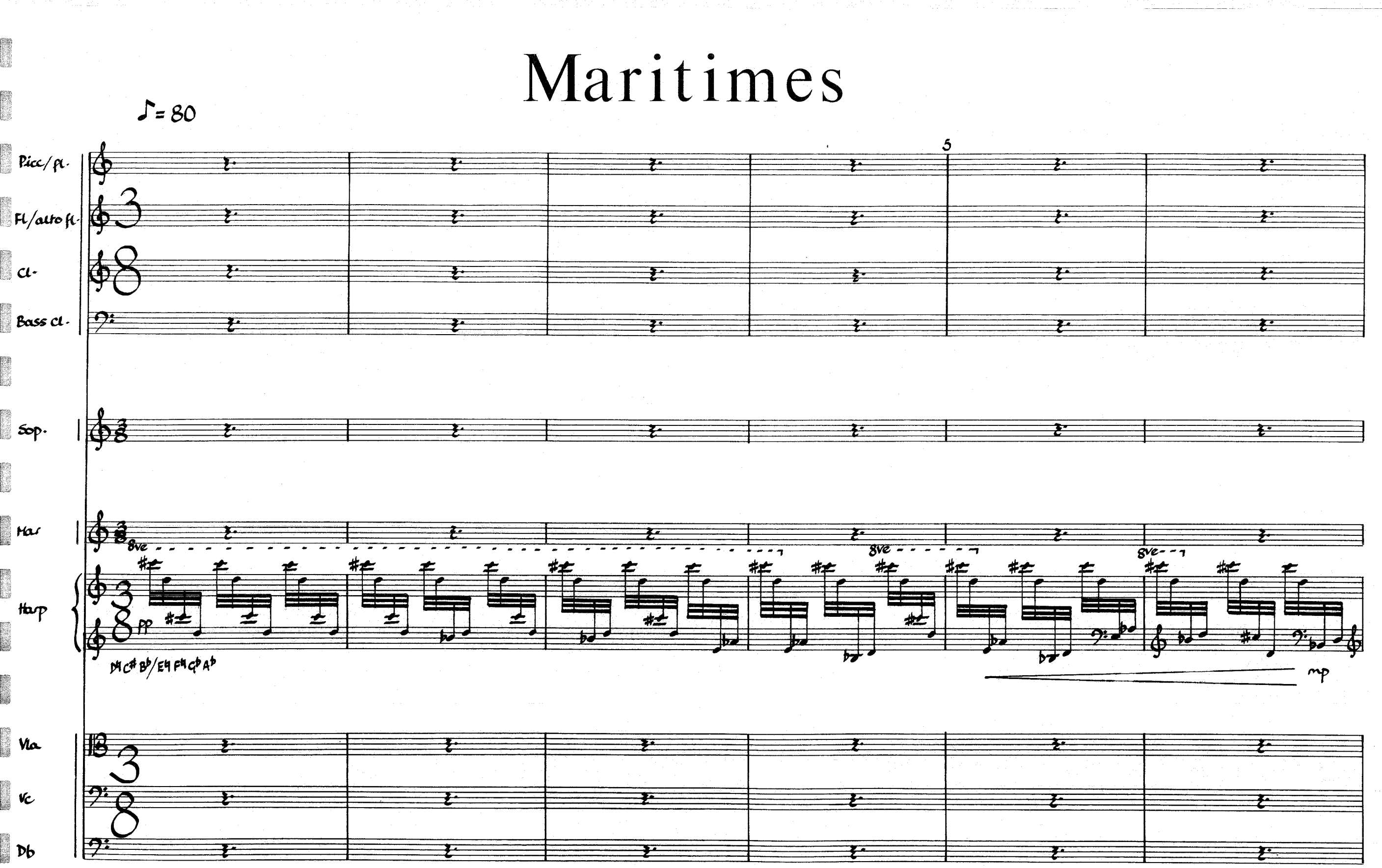

Alto fl.
Bass cl.
Sop.
Mar.
Vc
Db
145
ah
ca. 6'40
Keely Hodgson

Maritimes



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Harp

Vla

8ve

pp

mf

p

l.v.

Harp

8ve

mp

A

Bass cl.

ppp

Sop.

Dreamily

mf

Sun - - - light —— in the house ——

Harp

8ve

f

p

l.v.

Vla

poco sul pont.

pp

mp

pp

p

Vc

poco sul pont

pp

p

Db

ppp

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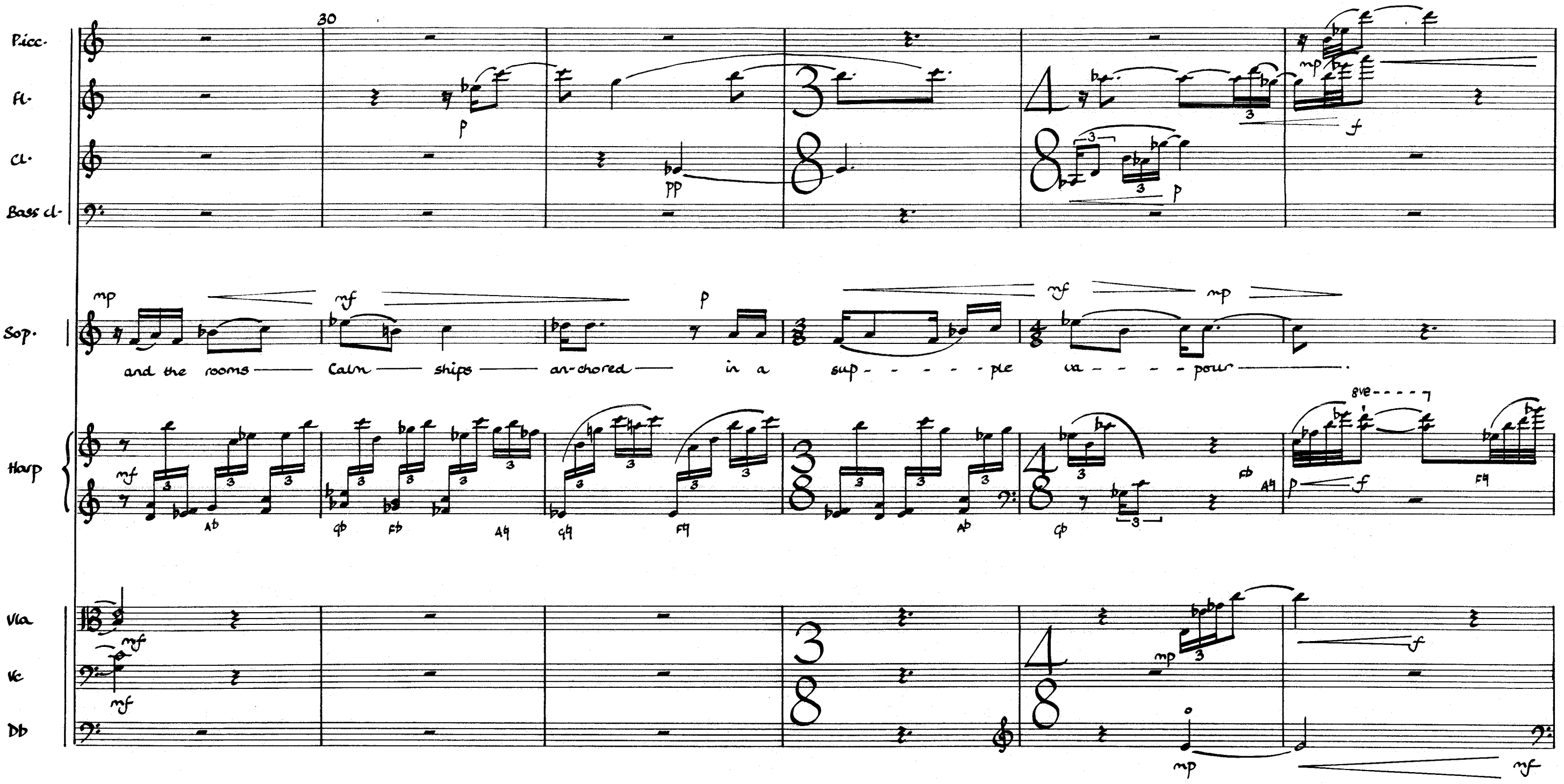
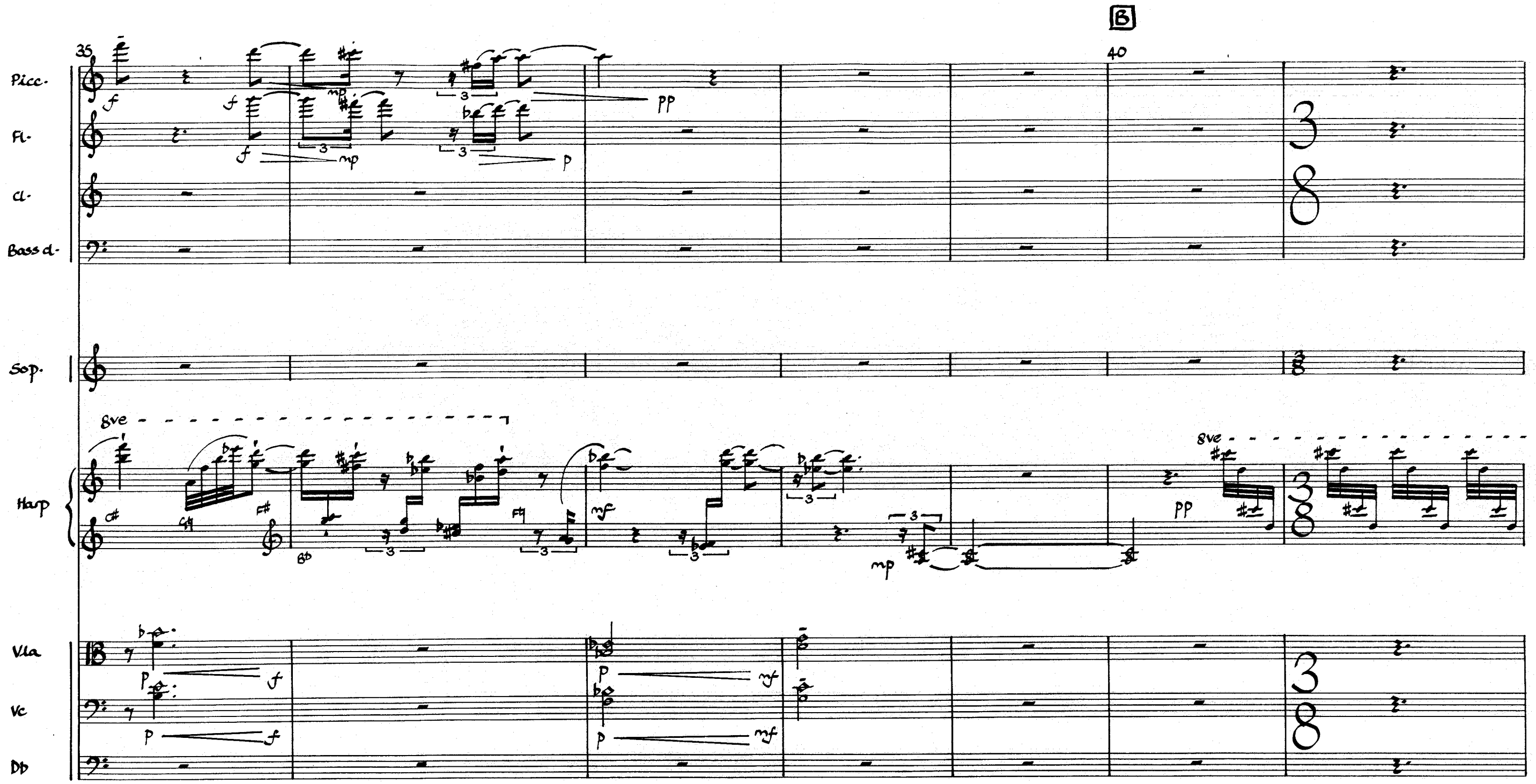
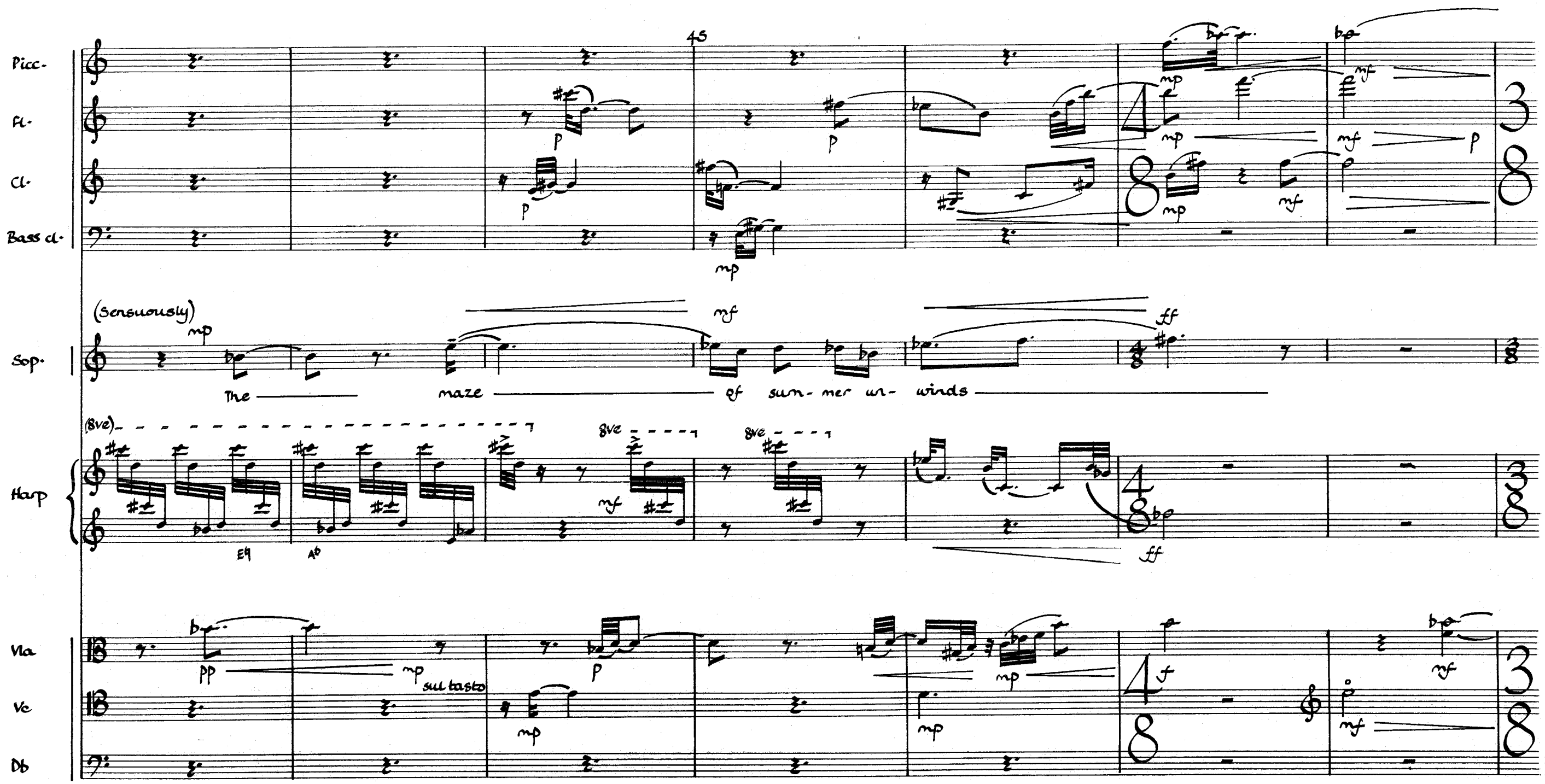

30
Picc.
Fl.
Cl.
Bass Cl.
Sop.
and the rooms — Calm — ships — an-chored — in a sup - - - - - ple ca - - - - pour —
Harp
8va
Vla
Vc
Db


B
35
40
Picc.
Fl.
Cl.
Bass Cl.
Sop.
Harp
Vla
Vc
Db
8ve
f
mp
p
pp
mf


45
Picc.
Fl.
Cl.
Bass cl.
(Sensuously)
Sop.
The maze of sum- mer un- winds
(8ve)
8ve
8ve
Harp
E♮
A♭
Vla
Vc
Db
sul tasto

Picc.
Fl.
Cl.
Bass Cl.
Sop.
Harp
Vla
Vc
Db

50 55

poco sf mf mf f mp mp f mp

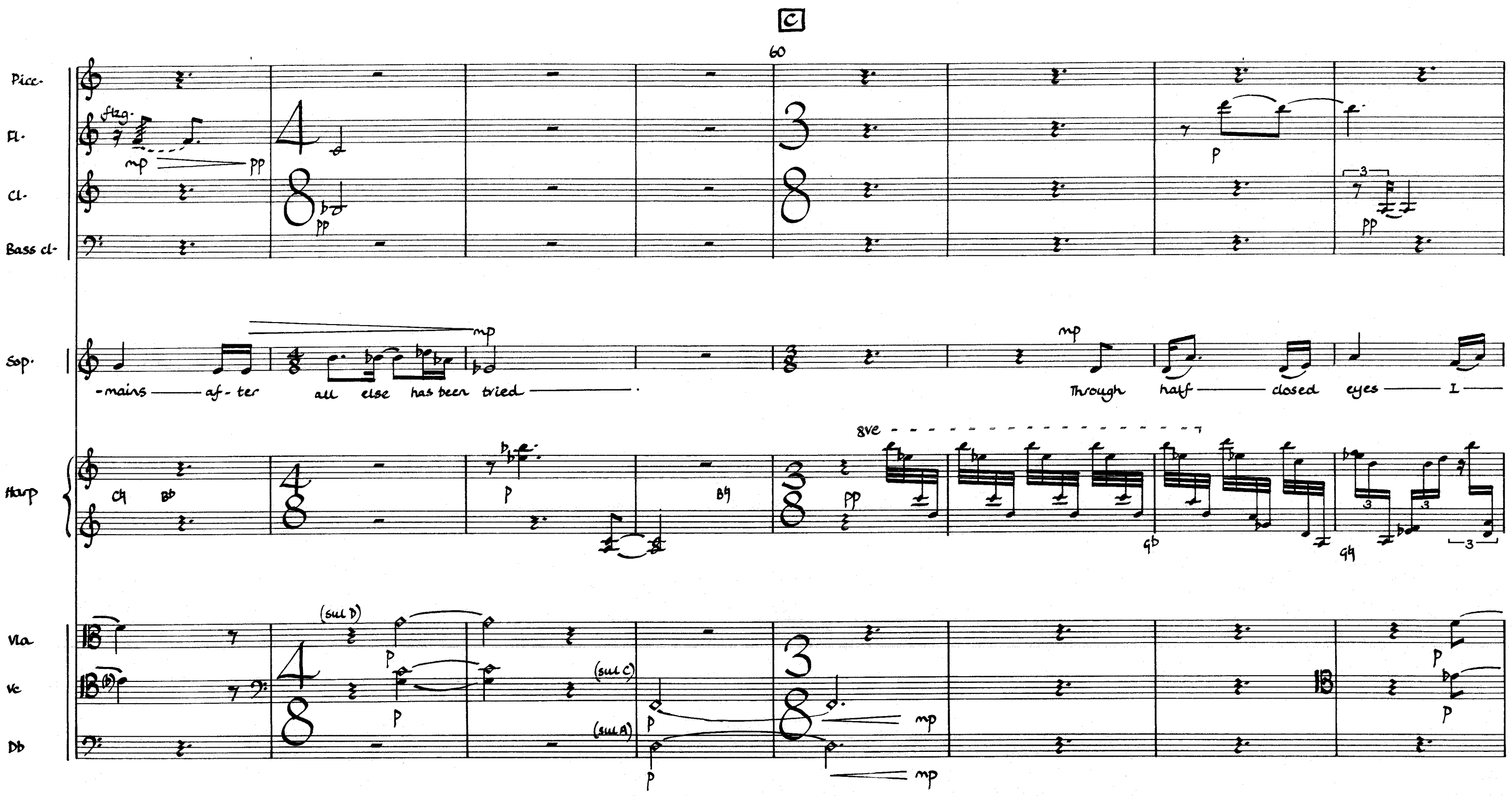
mp mf mp mf f

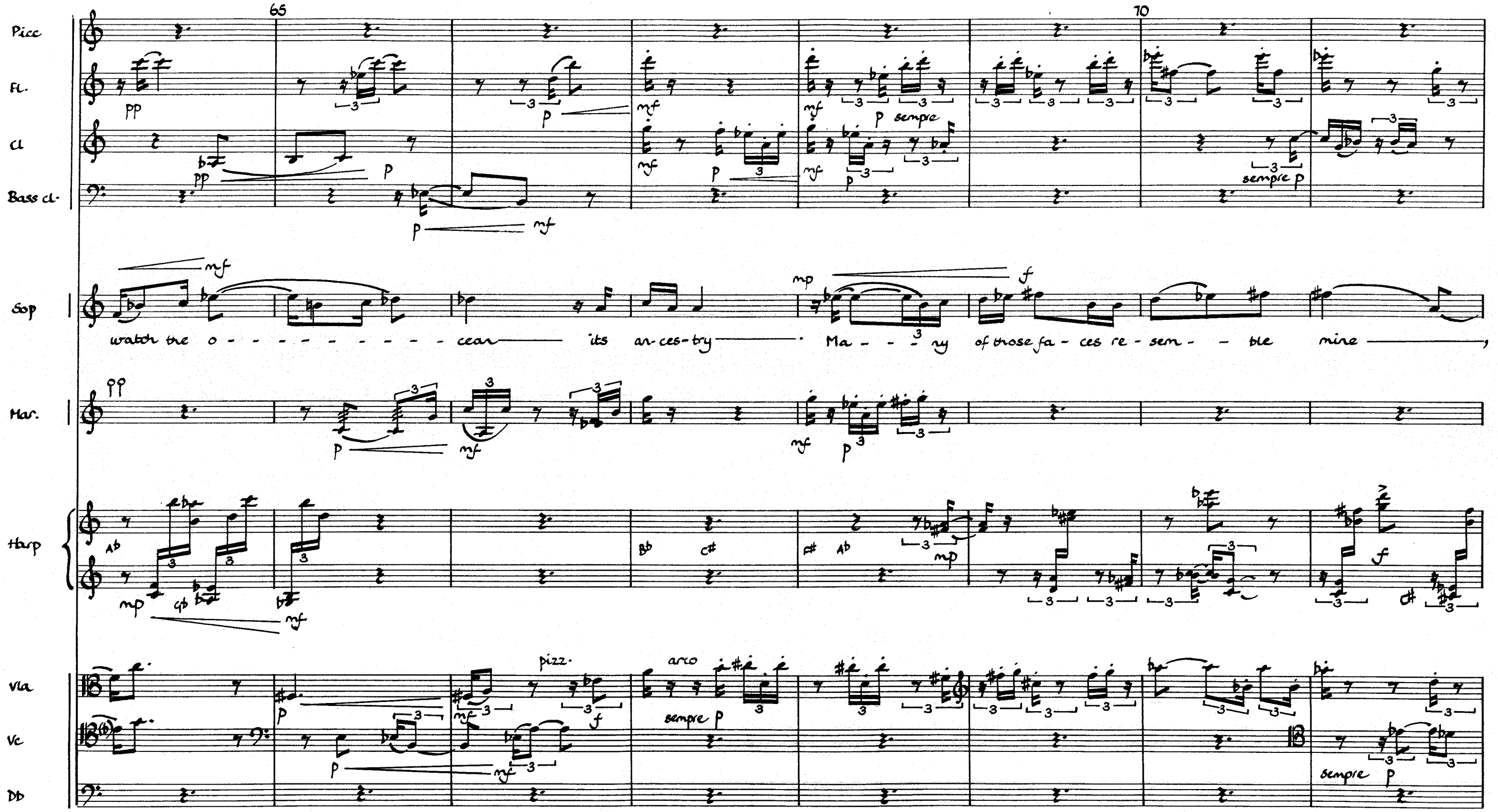
and my ma - - - ri - - times be - - gin It is the sea that re -

8ve

pp Db f 3 L.v. A♮ C♯ ff C♮ mf

(B♭) p p mp pizz. f pizz. f f arco (sul G) mp arco (sul D) mp sul tasto p sul tasto p


C
60
Picc.
Fl.
flzg.
mp
pp
p
Cl.
Bass cl.
Sop.
-mains af-ter all else has been tried
Through half closed eyes I
Harp
8ve
Vla
Vc
Db
(sul D)
(sul C)
(sul A)



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D

75 80

Picc.
Fl.
Cl.
Bass cl.
Sop.
Mar
Harp
Vla
Vc
Db

frown - ing, smi - ling...
Jump
Jump
jump
jump
un-der the

pizz.
pizz.

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Picc.
Fl.
Cl.
Bass cl.
Sop.
Mar.
Harp
Vla
Vc
Db

85 90

poco a poco sim. cresc.
mf ff mp
mp
waves — jump — jump — jump un - der the wave, they say —, jump — un - der —...
fff
poco a poco sim. cresc.
mf ff mp
poco a poco sim. cresc. b♭ mf c♯ fff f♯ mp
poco a poco cresc.
mf ff sub mp

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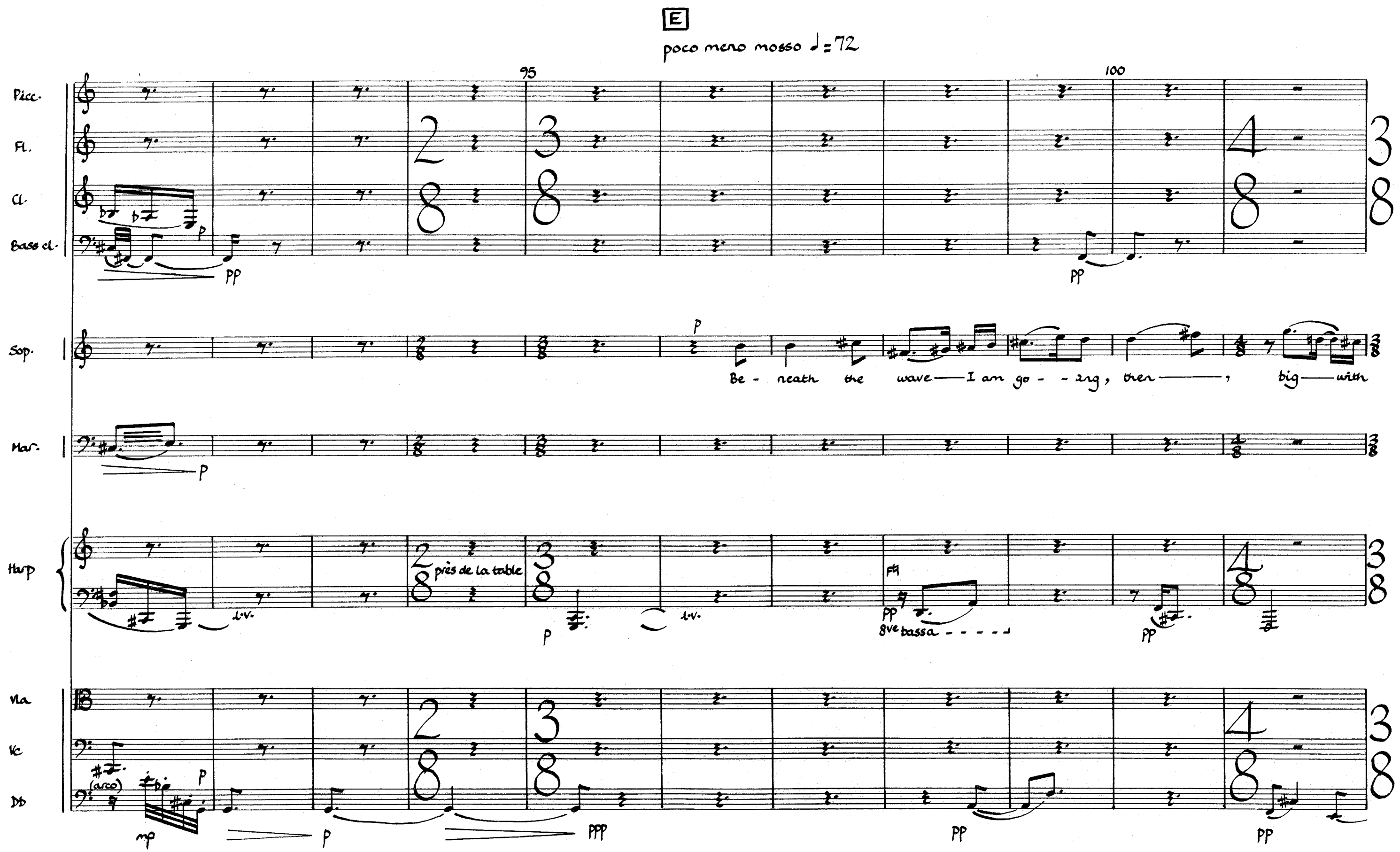

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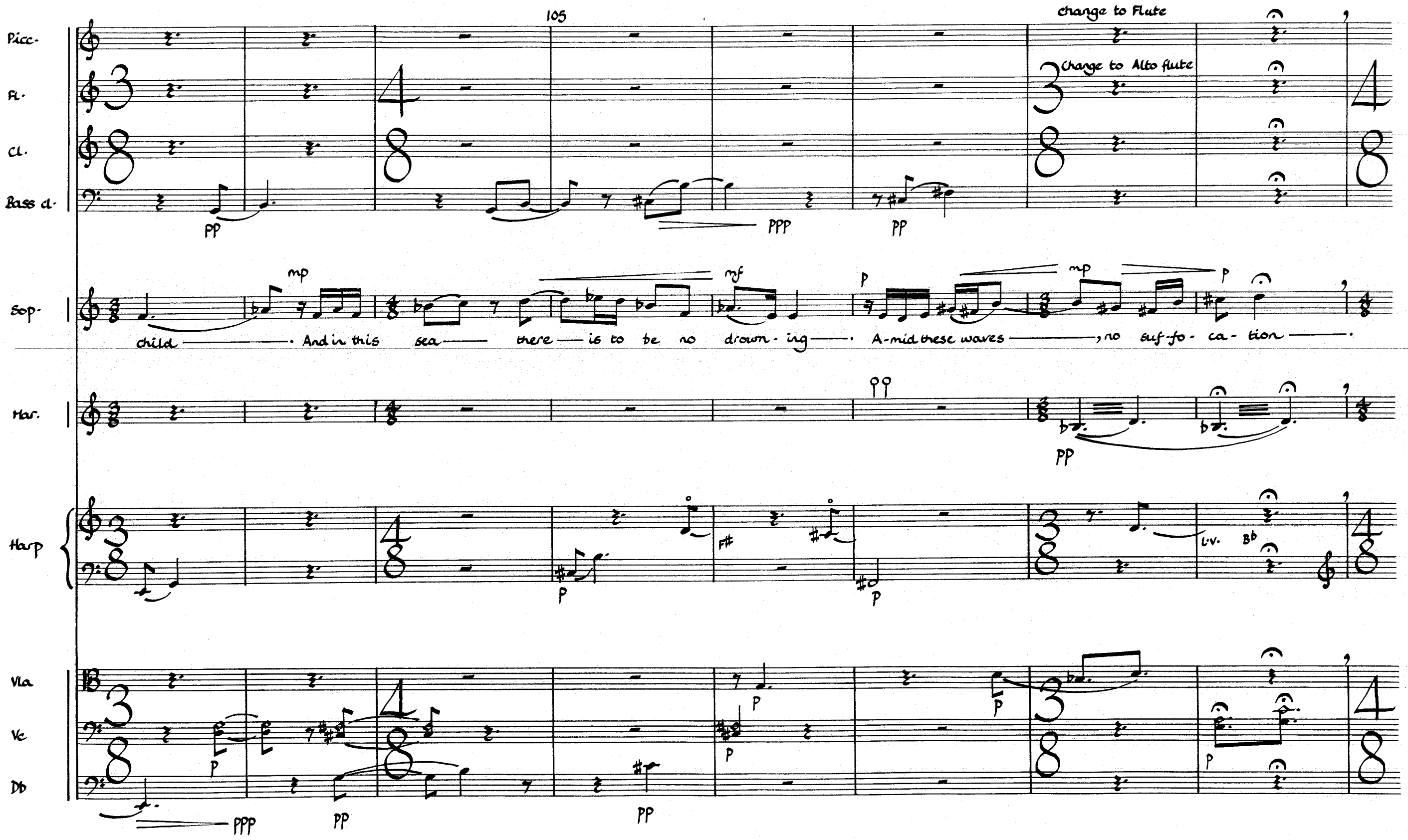

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F

110 115

Fl.

Alto fl.

Cl.

Bass cl.

Sop.

m

I go in - to the o - - - - - cean, and rock there

soprano hums with lips closed

Mar.

8ve

Harp

gb cq

l.v.

Vla

Vc

Db

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Fl.
Alto fl.
Cl.
Bass cl.
Sop.
Mar.
Harp
Vla
Vc
Db

120

p sin. pp

mp mf

just as my child — turns — on — the wa - - ter wheel — of me — , fed — on the — salt — and

p# E♮ C♮ A♮

mp p pp

sin.

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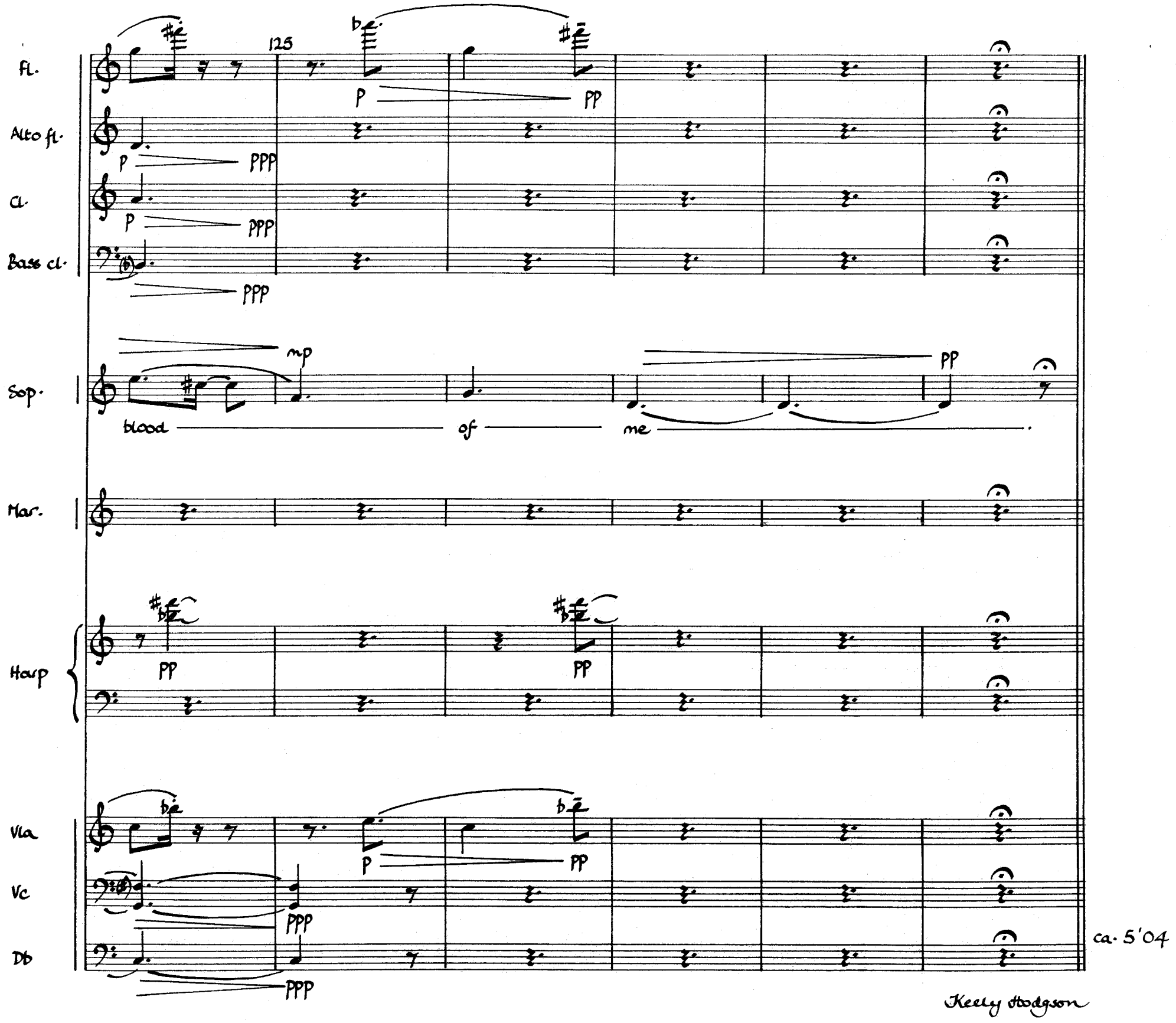

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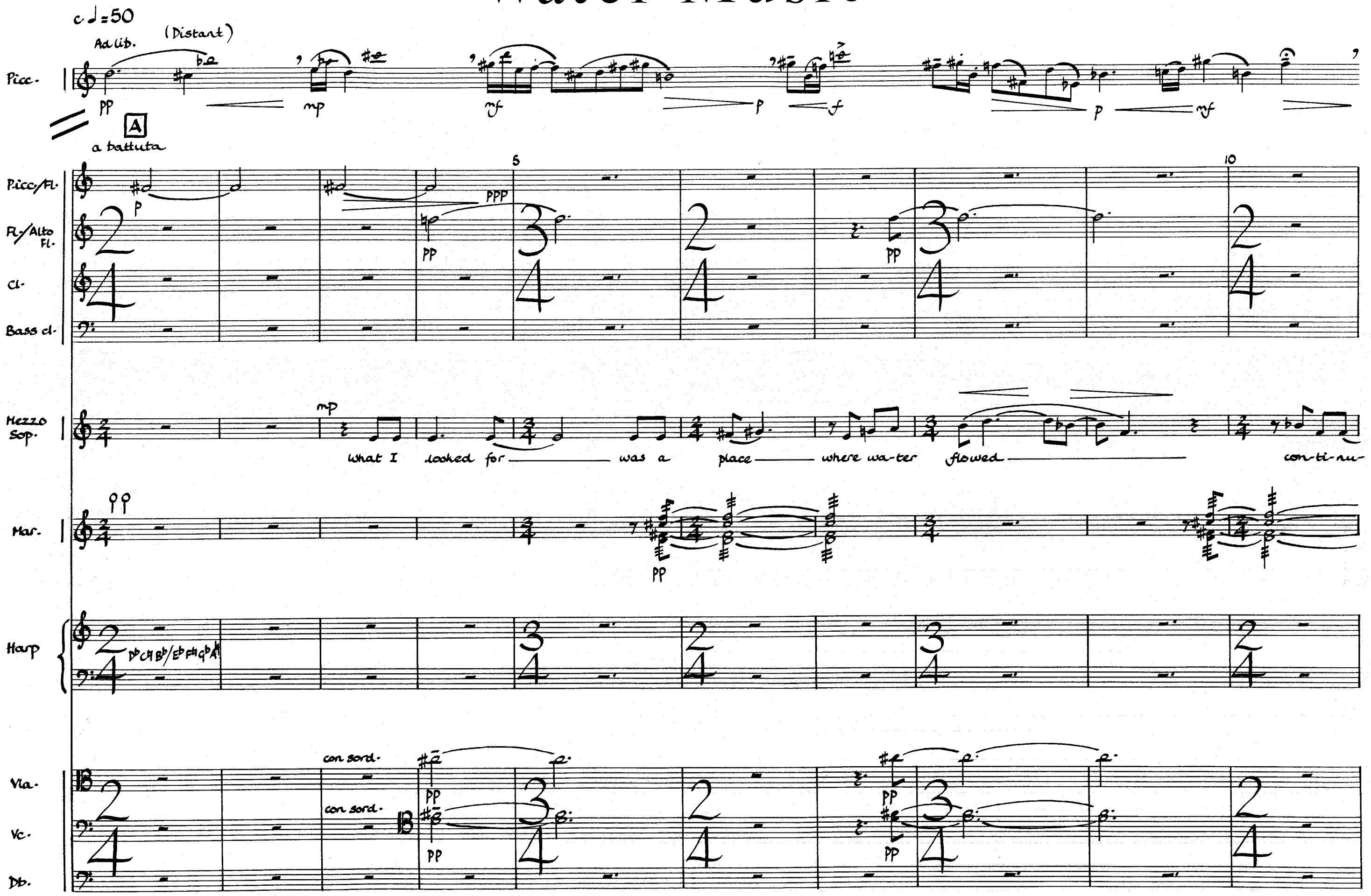
Water Music



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B

Senza misura
poco rubato

C più mosso ♩ = 60
a battuta

15

Picc.
Fl.
Cl.
Bass cl.
Mezzo sop.
Mar.
Harp
Vla.
Vc.
Db.

poco rubato

mp
mp
p
pp
mf-p
mf-p
pp
mf
mp
pp
mf
p
mf
f
f
mf
p
mf
mf-p
mf
p
mf-p
mf
p

- ous - ly.

It could come in ra-pids — in ra-pids —,

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Picc.
Fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

20

ra-pids—, ov-er rocks in great falls—

sec

pizz.

senza sord. arco

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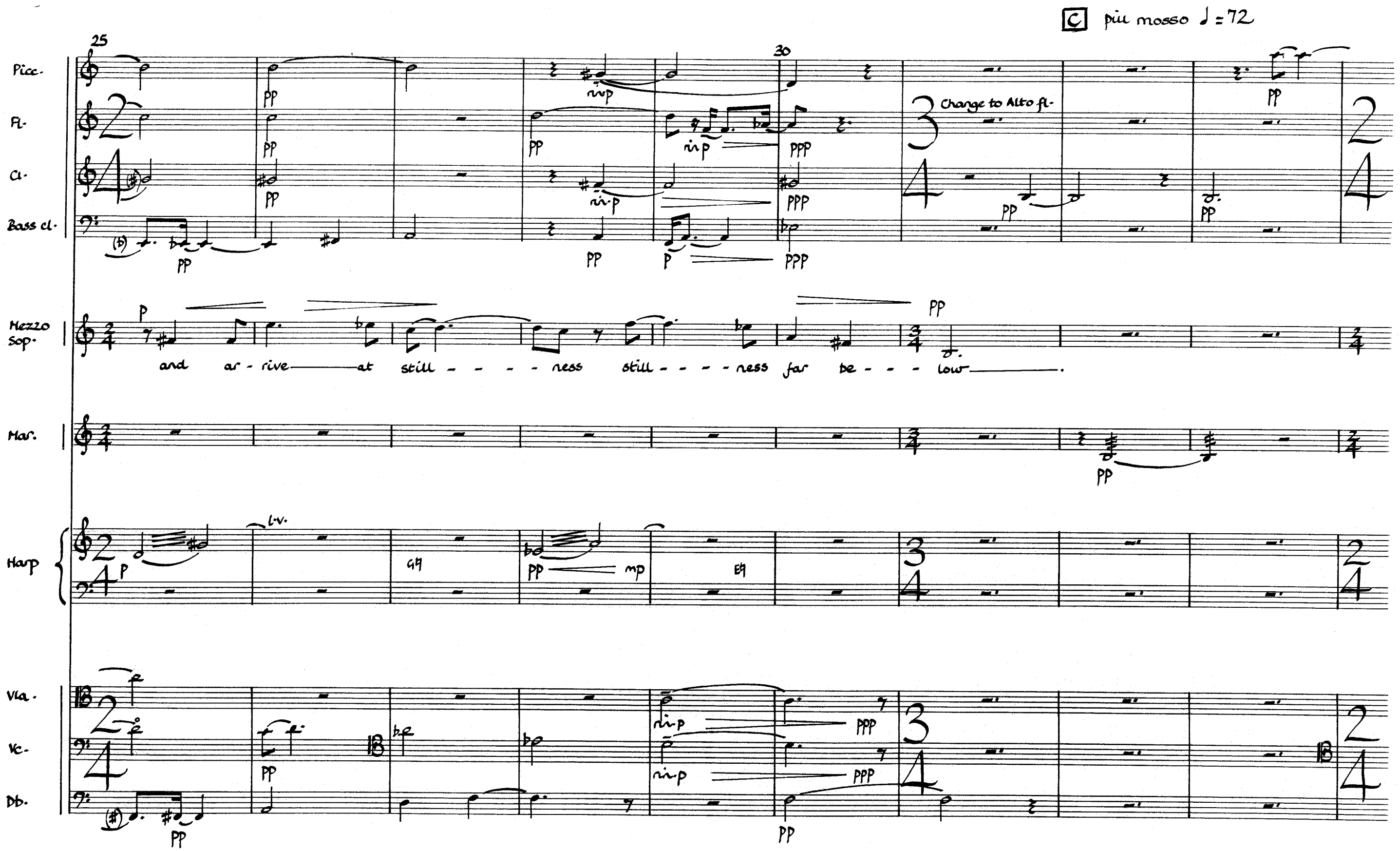

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Picc.
Alto fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

35 40

pp

Change to Fl.

sub. fff

fff

p

f

I watched — the

pp

B♮ A♭ p F♯ B♭ B♮ E♮ B♭ E♭

l.v.

sul pont.

tr

ord.

rit. p

(*) change bow imperceptibly if necessary

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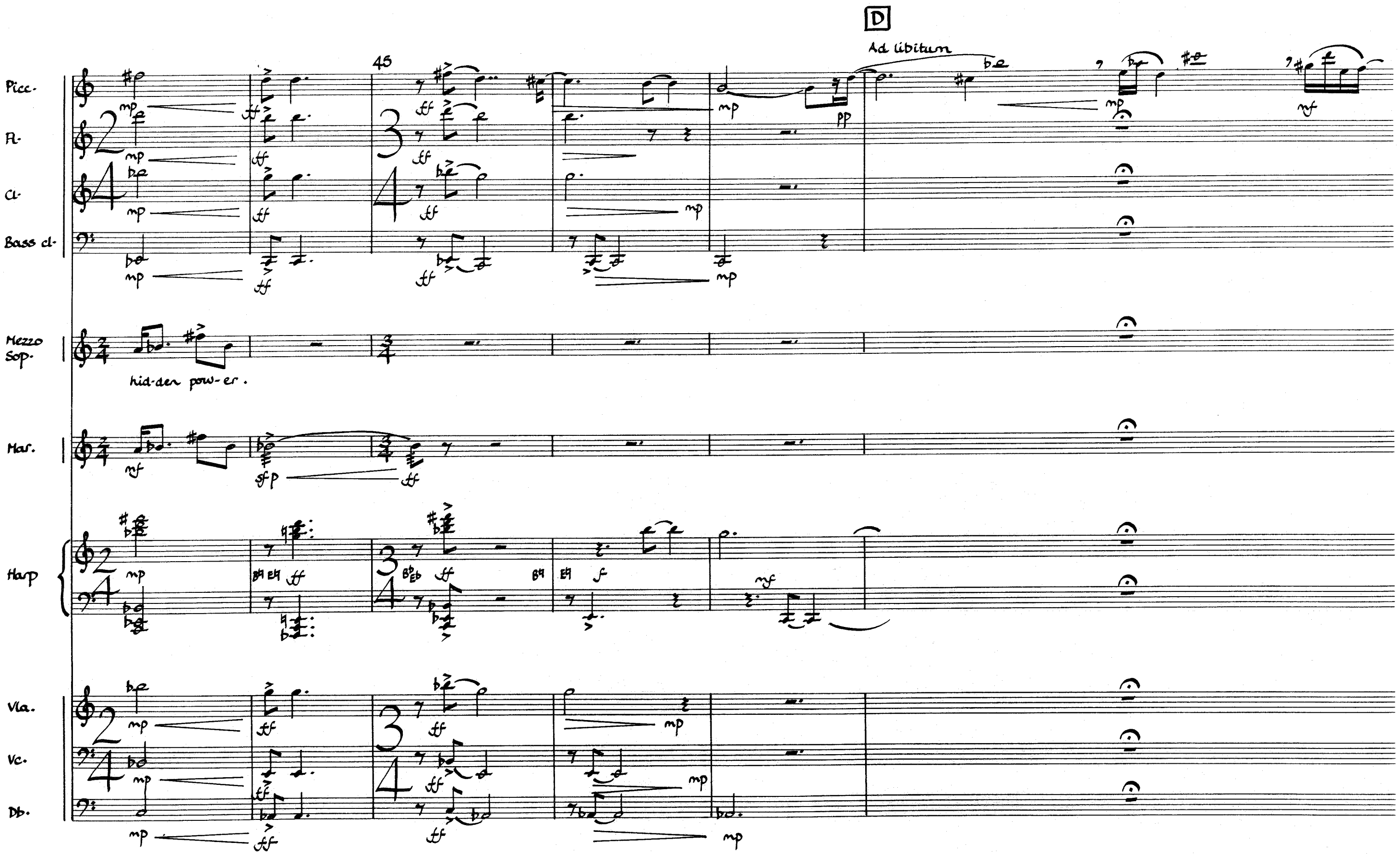

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E

a battuta (♩=72)

Picc.

p f p mp pp

(♩=72)

50 Change to Fl.

55

Picc.

Fl.

Change to Alto fl.

Cl.

Bass cl.

sempre ppp

Mezzo Sop.

mp

And then I went — to ri - - - - vers —, the

Mar.

ppp

Harp

(D♮ C♮ B♮/E♮ F♯ C♮ A♭)

E♭ l.v. B♭ E♮

p

Vla.

con sord.

Vc.

con sord.

Db.

con sord.

sempre ppp

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Fl.
Alto fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

60 65

Mezzo Sop.: source and mouth, the place where es - - - - tu - a - ries were the last, slow

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Fl.
Alto fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

70

Change to Picc.

Change to Fl.

mo - - ring — wa - ters — and the sea — the sea — day — not — far off —

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Picc.
Fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

75 80

gliss.

sub f

con - - ti - nu - al - ly — ma - king her mu - - - - - - sic ——, loud —— gulls —— in - ter -

pizz.

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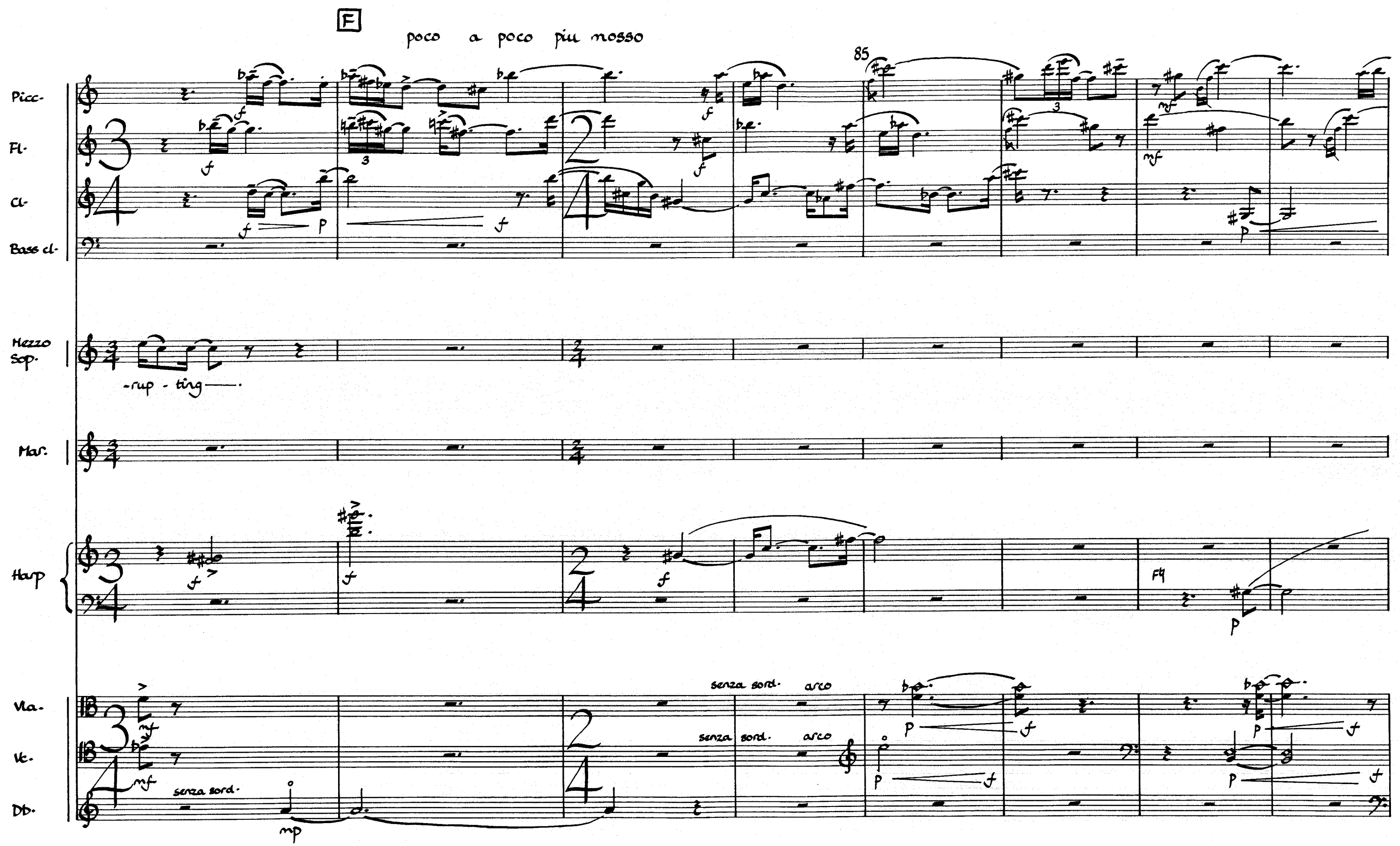

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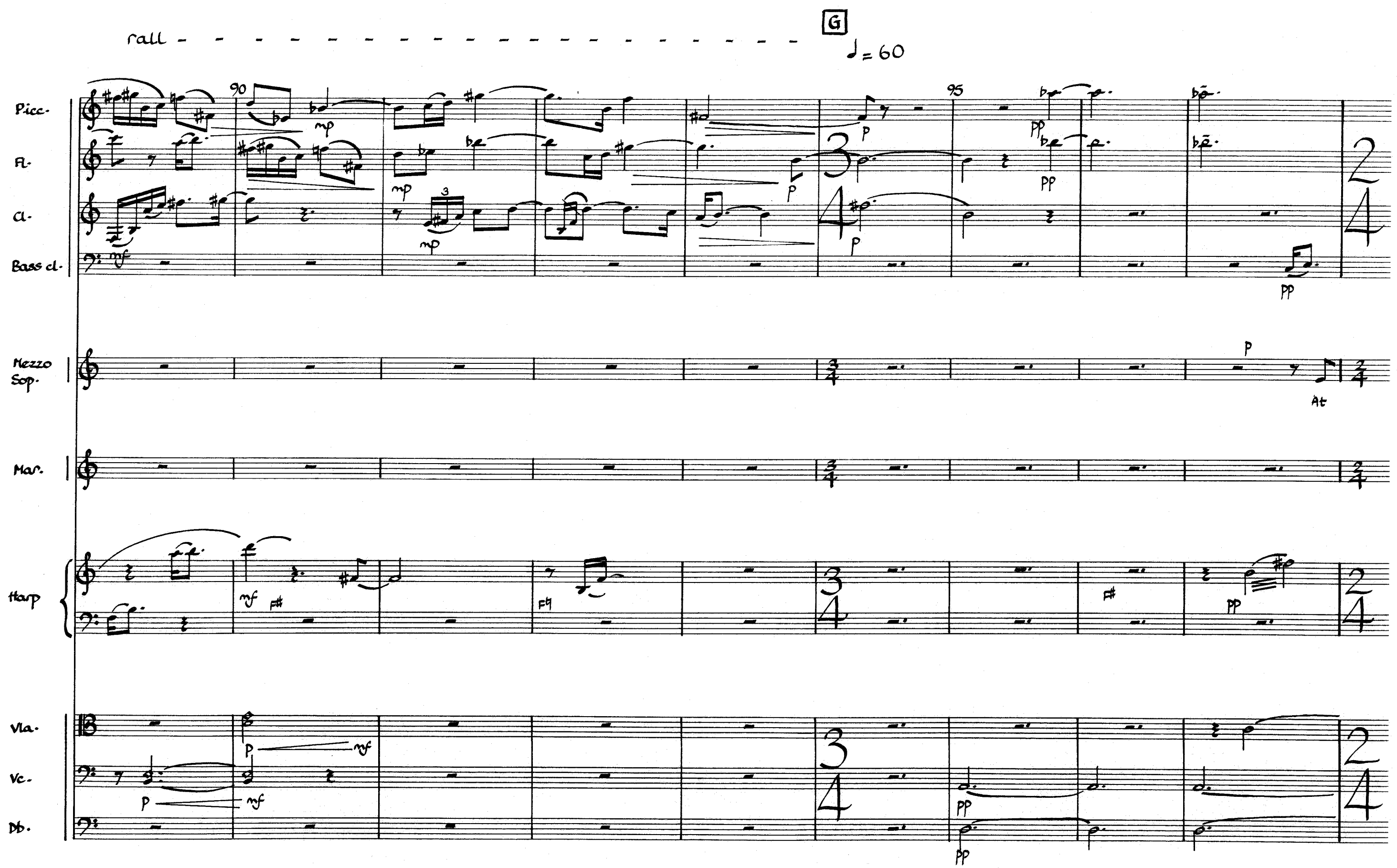

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Picc.
Fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

100 105

sempre ppp
ppp
p ppp
pp
sempre ppp
p
mp
mf
first I on- ly lis- tened to her mu- - sic, slow move- ments first, the held - - back waves with all their force to
pp
mp
p
p ppp
p
p
sempre ppp
p ppp
p
p
sempre ppp

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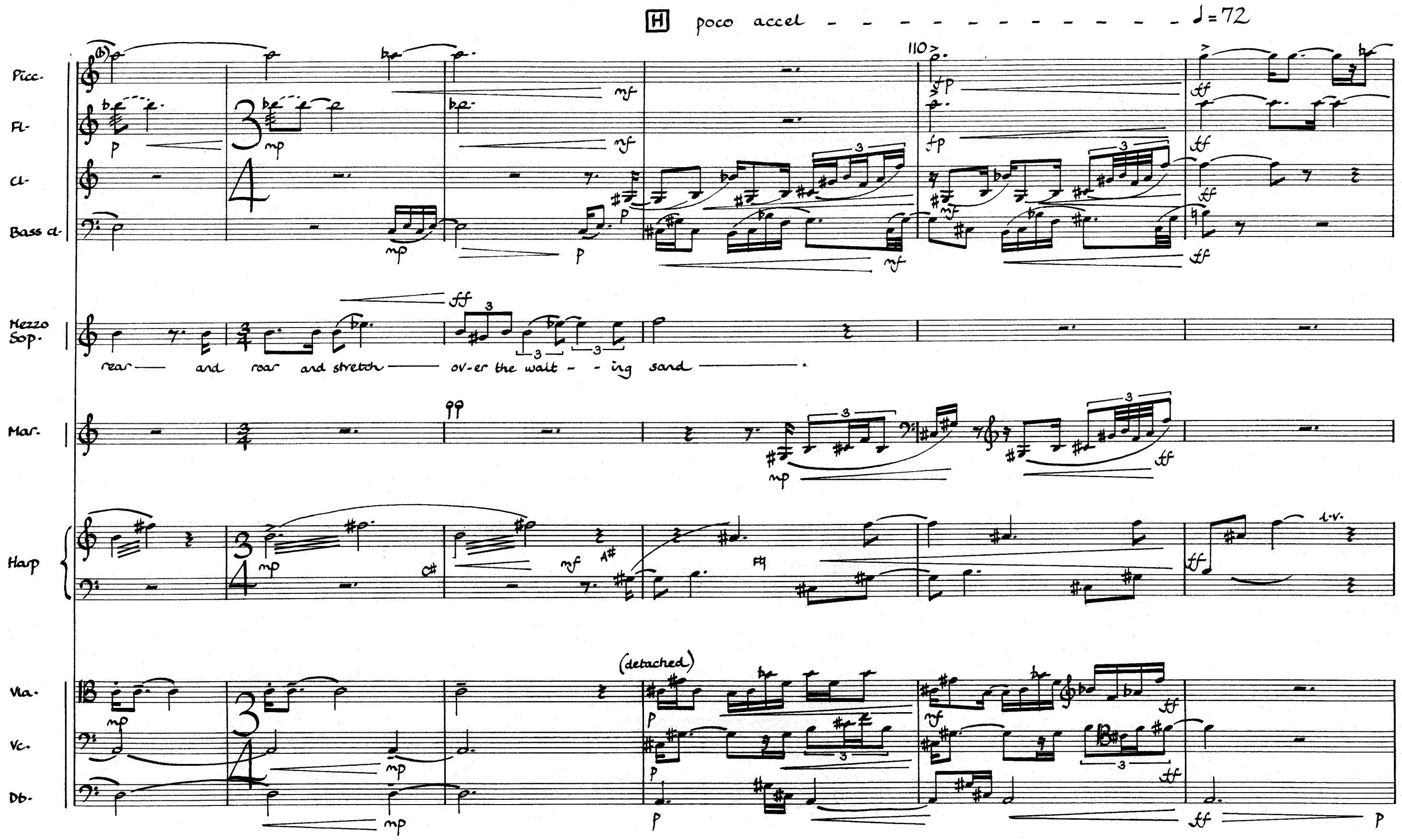

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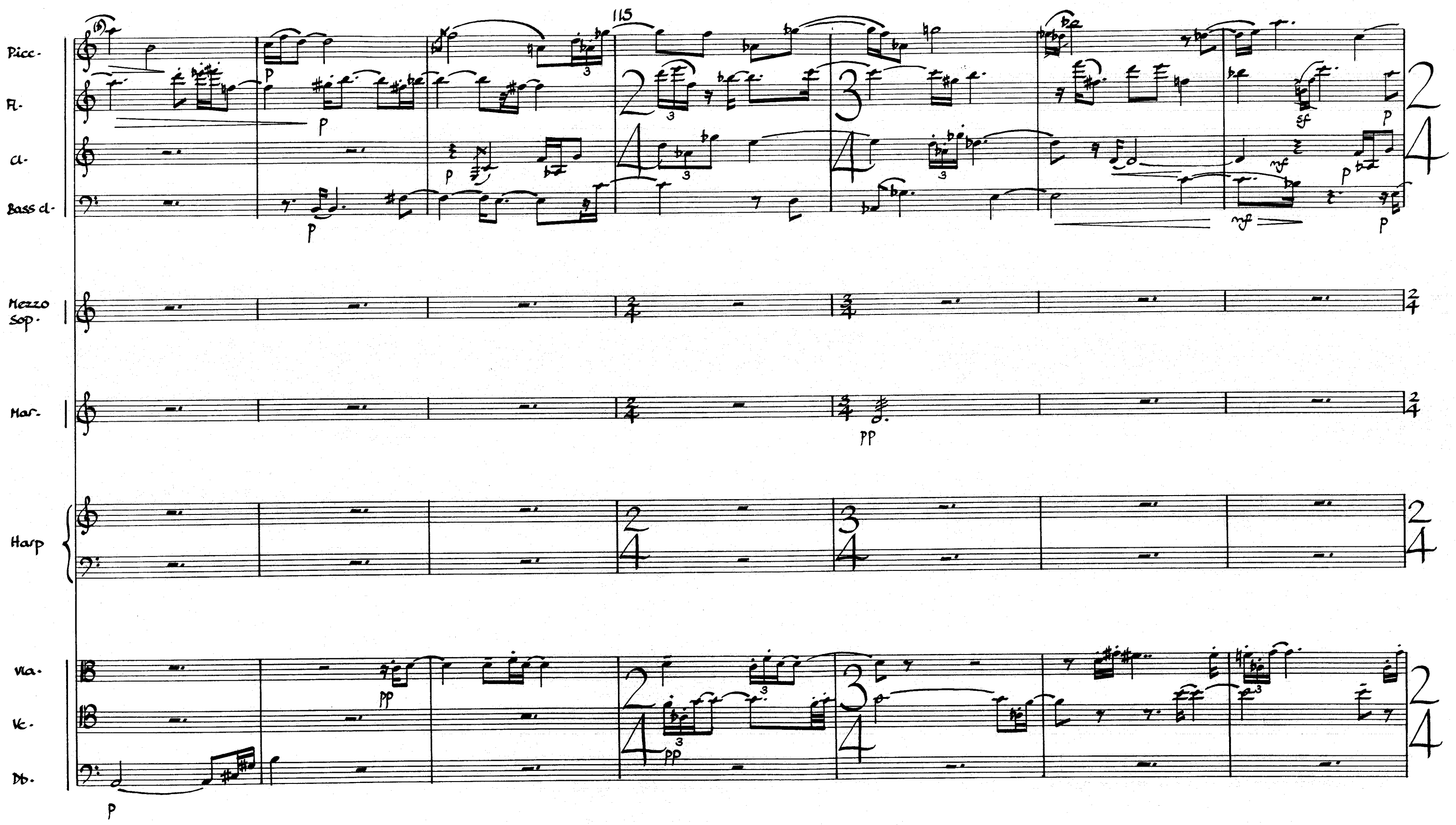

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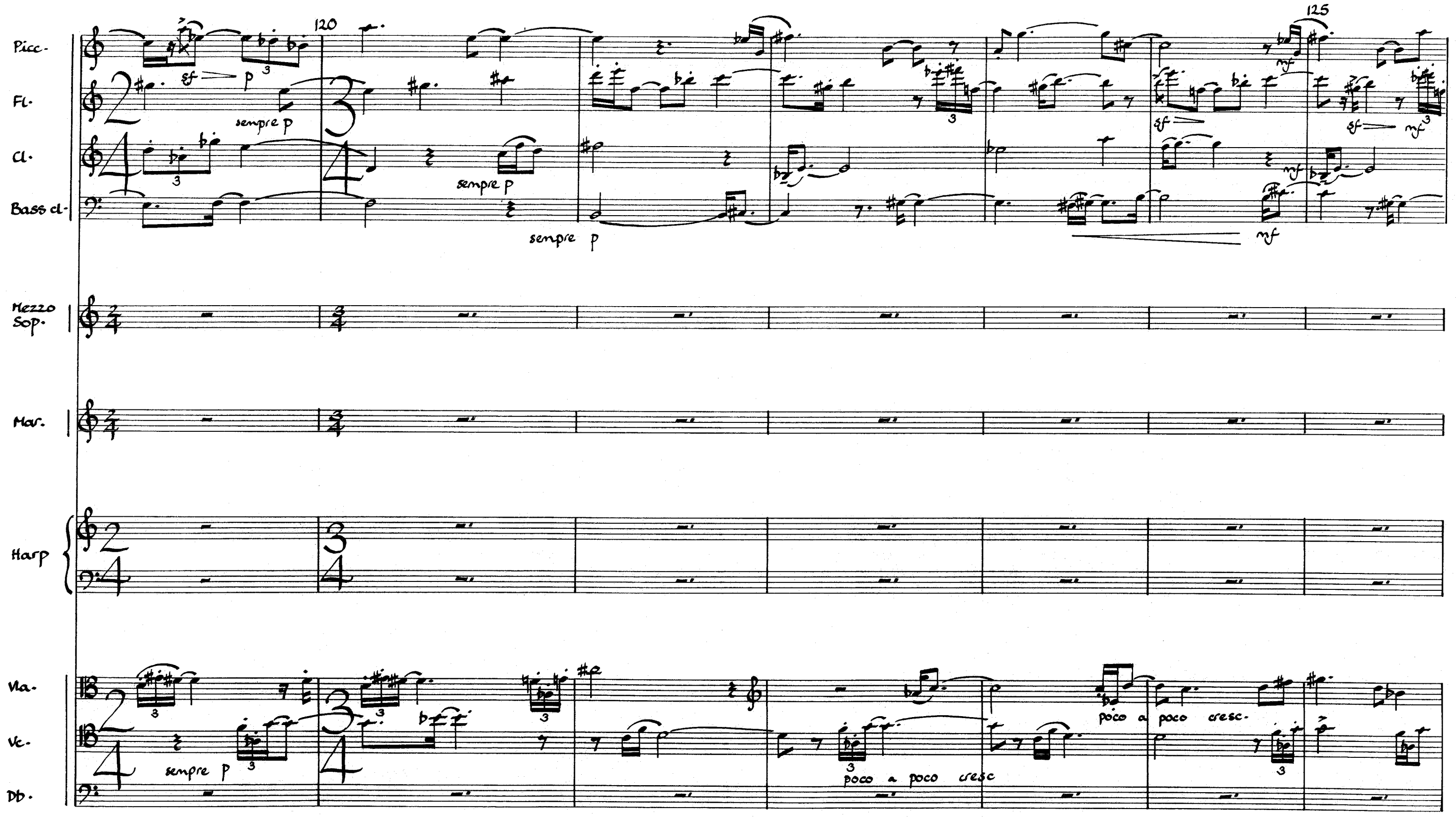

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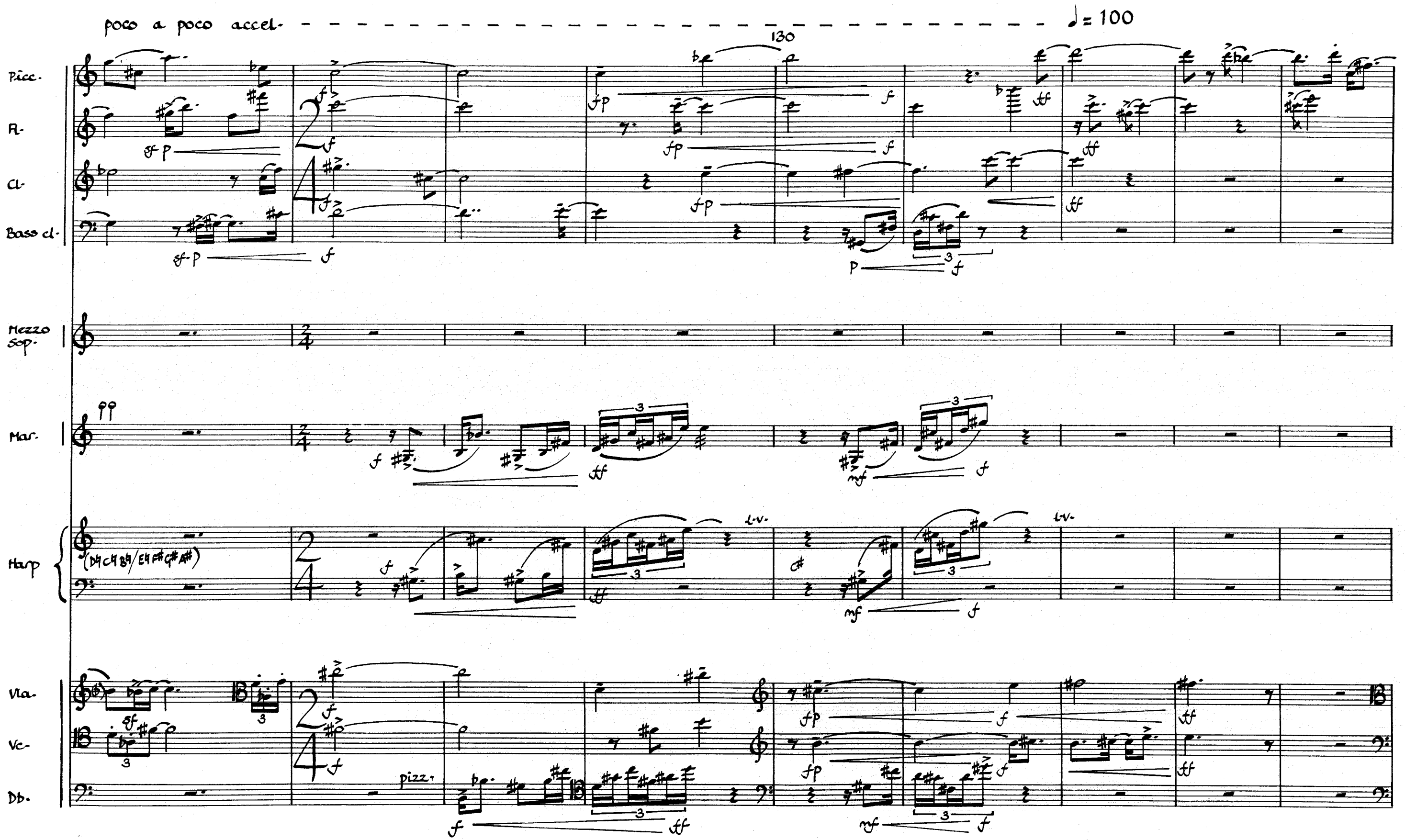

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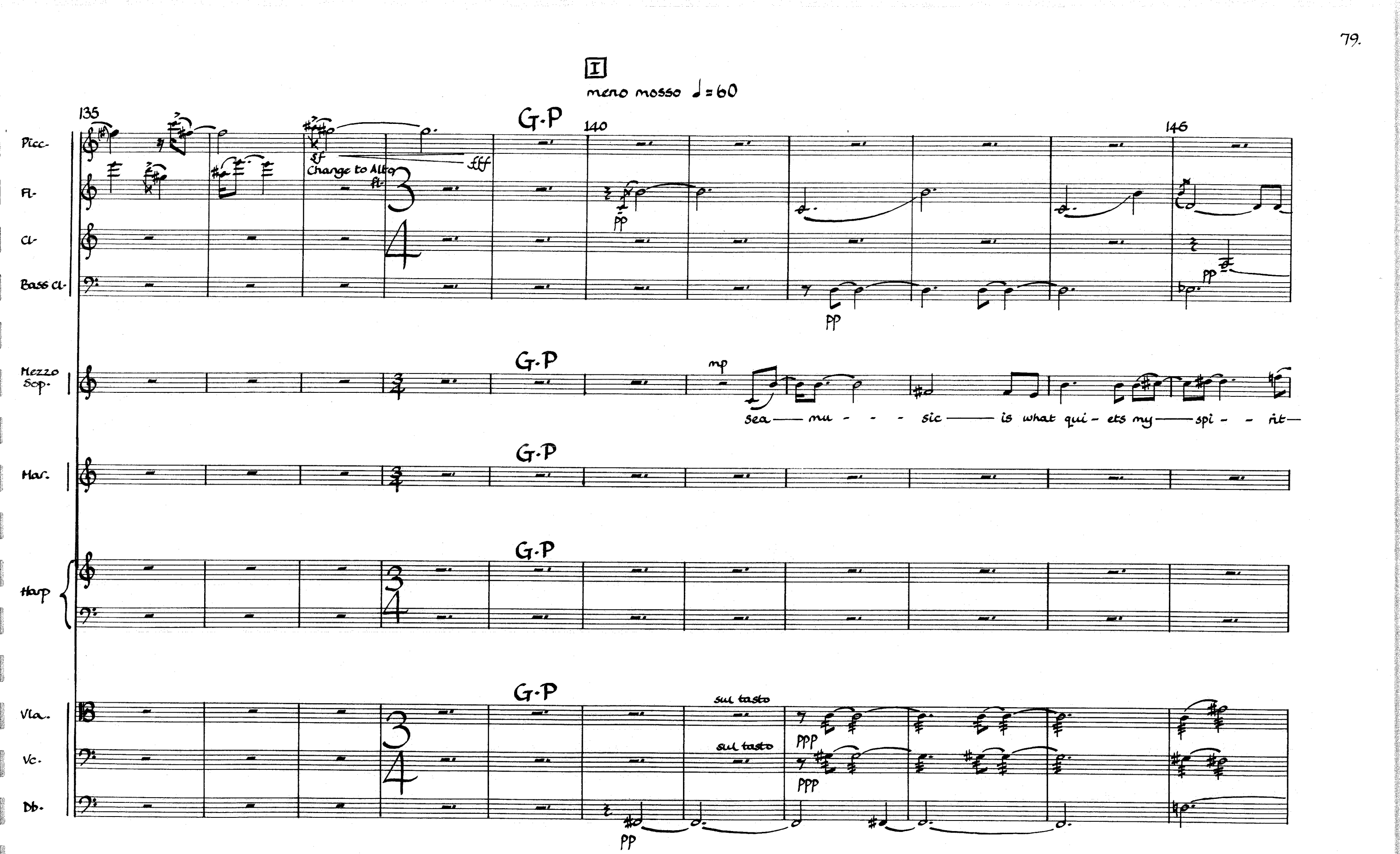

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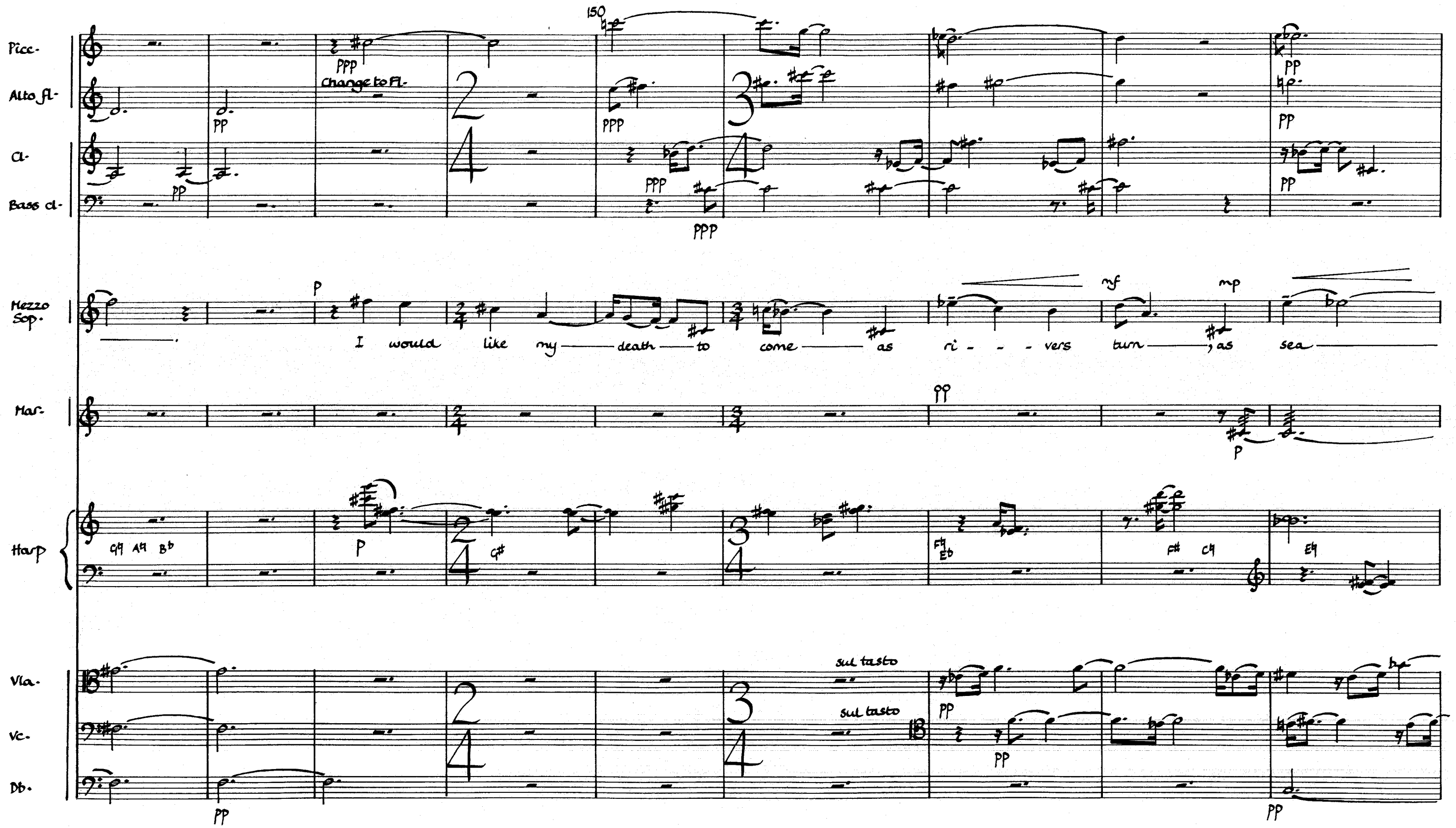

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J

155 160

Picc.
Fl.
Cl.
Bass cl.
Mezzo Sop.
Mar.
Harp
Vla.
Vc.
Db.

— com- mands — . Let my last — jour- - ney be — to — sounds —

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165

Picc.

Fl.

Cl.

Bass cl.

niente

Mezzo sop.

of wa - - - - - - - - - - - - ter

sounds of wa - - - - - - - - - - - - ter

Mar.

Harp

B♮

Vla.

Vc.

Db.

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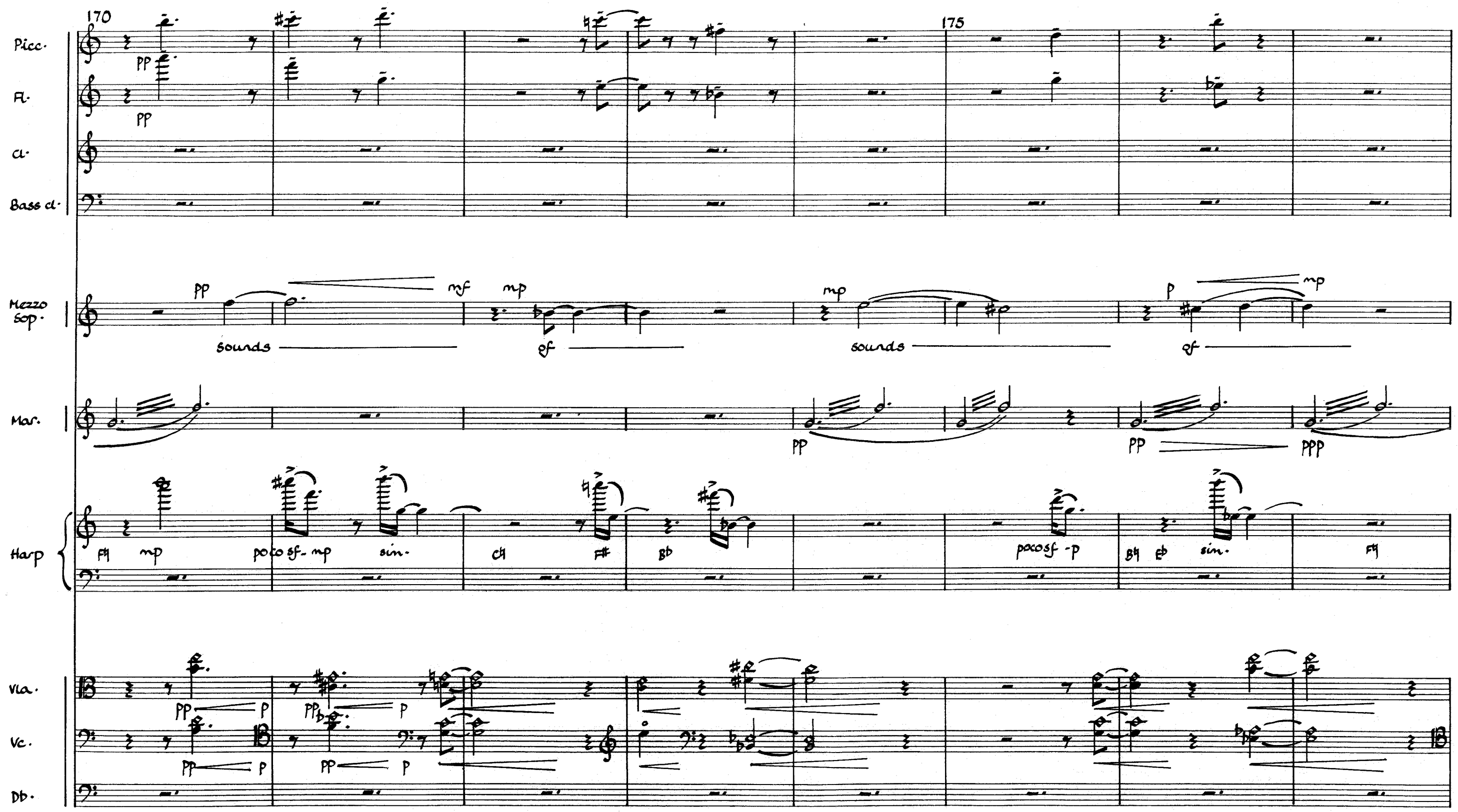

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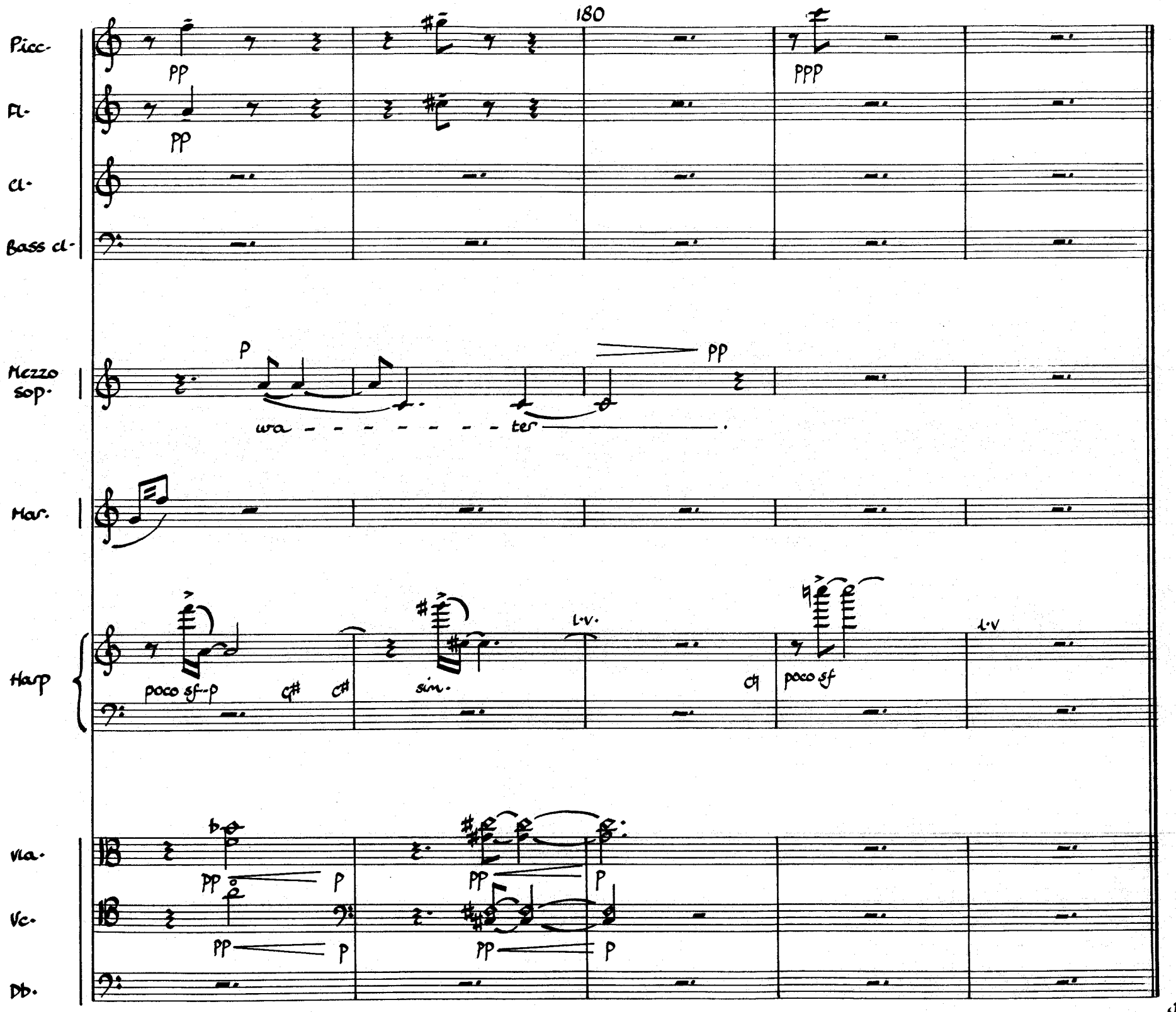

ca. 8'25

Kerry Hodgson

May 1989 – June 1991

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